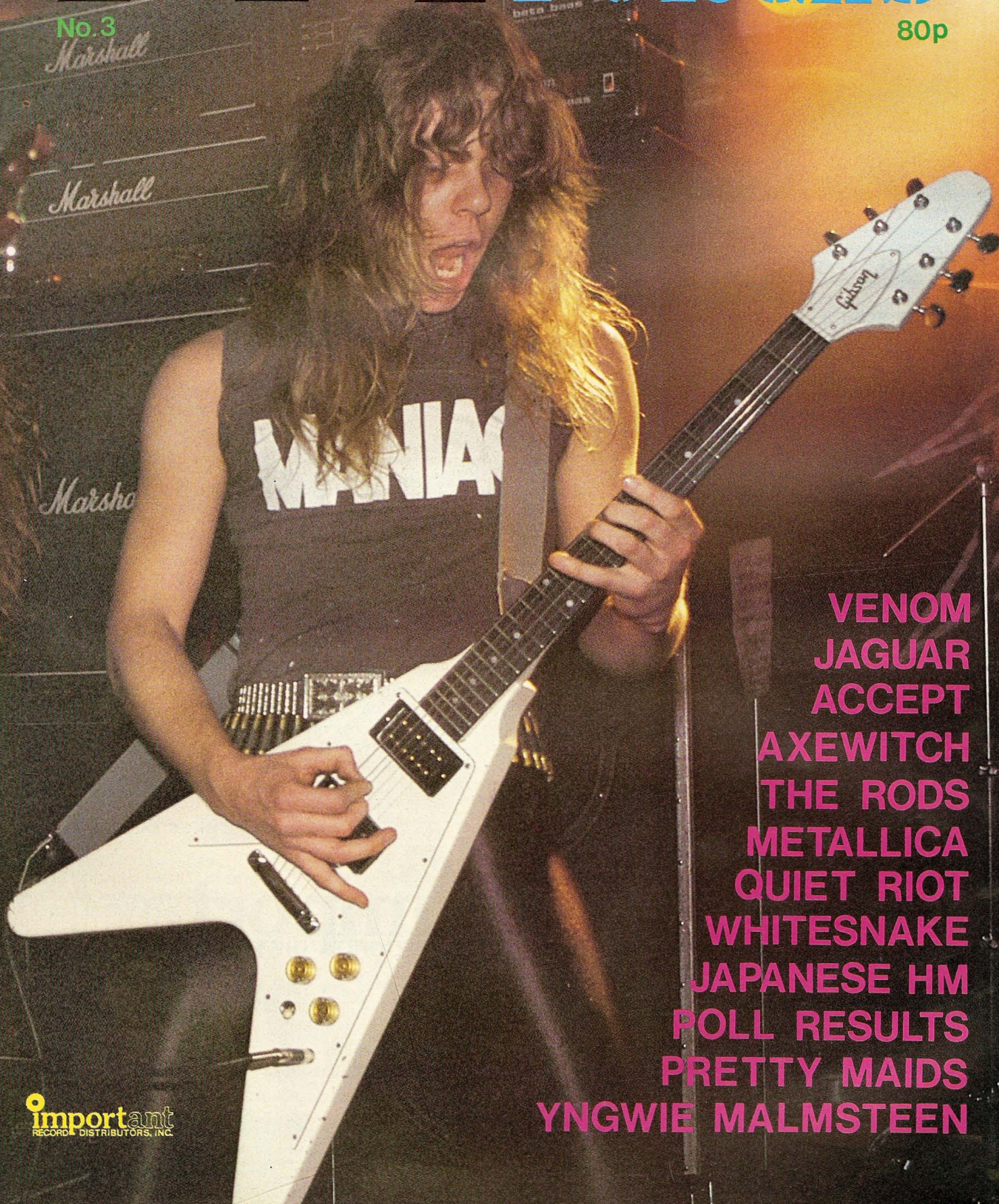


METAL FORCES

No. 3

80p



VENOM
JAGUAR
ACCEPT
AXEWITCH
THE RODS
METALLICA
QUIET RIOT
WHITESNAKE
JAPANESE HM
POLL RESULTS
PRETTY MAIDS
YNGWIE MALMSTEEN

INTRODUCTION

So here it is, issue three of METAL FORCES. In this issue you'll find such AOR goodies as VENOM, METALLICA, ACCEPT etc proving that you don't have to fill yourself with KATE BUSH, PHIL COLLINS and BIG COUNTRY to be a credible HM mag.

As you can see our poll results differ somewhat from those in Kerrang (thanks to those of you who voted for me in the Most Ridiculous thing - hope you rot in hell shitheads!) But seriously things are looking promising with bands like METALLICA breaking through ahead of the old guard, (what morons voted for KISS by the way - are you sick or something!)

Well hope you enjoy this issue and keep the letters and demos coming. Just time to say big congratulations to Death-Metal Doe and his wife Deborah on the arrival of a bouncing baby boy. (Their third child! Makes you wonder where he gets the time (and energy) to edit MF. Also congrats to Dave Reynolds for getting a job after 2 years of bumming about. (We heard about your job application to Kerrang - we'll discuss that later!) See you all in issue 4.

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Cover Photo:- James Hetfield (METALLICA) by
Kevin Hodupp. Courtesy of Music For Nations.

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METAL FORCES - PLAYLISTS

BERNARD DOE

1. "Pretty Maids"(Re-mixed Version)-PRETTY MAIDS(CBS Mini-LP)
2. "Ride The Lightning"-METALLICA
3. "Piranha"-EXODUS(US)
4. ARMED FORCES(US Demo)
5. "Shock Waves"-KILLER(Mausoleum LP)

DAVE CONSTABLE

1. "Warhead"-VENOM(Neat 45)
2. "Ride The Lightning"-METALLICA
3. "Show No Mercy"-SLAYER(Metal Blade LP)
4. "Violence And Force"-EXCITER (Music For Nations LP)
5. "Death Metal"-NO MERCY(UK Demo)

STEVE HAMMONDS

1. HOLLAND (UK Demo)
2. "Violence And Force"-EXCITER (Music For Nations LP)
3. "Now Hear This"-HELLANBACH(Neat LP)
4. HARLOTT(Canadian Demo)
5. "Jump In The Fire"-METALLICA(Music For Nations 12" EP)

DAVE REYNOLDS

1. WARRIOR (US Demo)
2. "Jump In The Fire"-METALLICA(Music For Nations 12" EP)
3. "Violence And Force"-EXCITER(Music For Nations LP)
4. "Midnight Madness"-NIGHTRANGER(MCA LP)
5. "Cat Dancer"-SANDY STEWART(Atco LP)

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Canadian band RECKLESS have reformed although guitarist Steve Madden is the only original member. He has been joined by vocalist Doug Adams (ex-WITCHKILLER), bassist Todd Pelon (ex-WITCHKILLER) and drummer Steve Wayne (ex-ACEIUM). The band are now recording a new album "Only After Dark" at TRIUMPH's Metal Works studio.

A new 12" 4-track EP will be released any day now by Canada's RAPID TEARS, on Chameleon Records. Meanwhile a correction to the bands fan club address that appeared in METAL FORCES No. 1. It should have read:- RAPID TEARS UNIVERSAL BRAINBASHERS, 1189 Kipling Avenue, Islington, Ontario, M9B 3M7, CANADA.



Pic Metal Mike

Since our controversial story about Dave Murray, (seen above getting his teeth into METAL FORCES!) in our first issue there have been numerous other rumours spreading around the Metal World involving IRON MAIDEN. One of which, in a French publication, suggesting that ex-GILLAN lead guitarist Janick Gers was about to join the band.

Meanwhile METAL FORCES understands that Adrian Smith has recently been in an East London studio recording a demo with his old band URCHIN.

New releases from California's Metal Blade Records include albums by LIZZY BORDEN, TROUBLE and TYRANT. The label will also soon be releasing the debut EP by 3RD STAGE ALERT which has been produced by ALCATRAZ's highly acclaimed lead guitarist Yngwie Malmsteen.

ARMORED SAINT have just signed to Chrysalis Records.

On April 7th there is a festival in Eindhoven featuring TOKYO BLADE, PRETTY MAIDS, BODINE and CROSSFIRE amongst others. We here at MF will of course be making an appearance. (Down the front - obviously.)

Hardcore Metal Records are a new power metal label based in New York, whose first release will be the debut album by OVERKILL in April.

BLACK'N'BLUE are at present recording their debut album for Geffen Records in Cologne with producer Dieter Dierks. Once it is finished the band will be coming to England to play a few gigs before they return to the States. Meanwhile anyone interested in writing to their fan club should send an SAE/IRC to: BLACK'N'BLUE, 8570 W.3rd St., Los Angeles, California 90048 USA.

HAWAII have just formed their own fan club and anyone interested should send an SAE/IRC to:- HAWAII VOLCANIC FORCES, c/o Cavern Productions, 610 Ward Ave, Honolulu, Hawaii 96814 USA.

This years Heavy Sound Festival in Belgium will take place on the 10th June. Bands that are being short-listed to appear are: - ACCEPT, METALLICA, DIO, JUDAS PRIEST, SAXON, MOTLEY CRUE, KROKUS, TRANCE, VANDENBERG, H-BOMB, TRUST, SORTILEGE and TEN YEARS AFTER.

The New York based band CHARACTER will soon be releasing their debut self-financed album, but grab a copy quick as only 1,000 are being pressed.

A Japanese HM compilation LP will be released by Explosion Records in April featuring ANTHEM, VEIL, BRODY, SABBREBELLS, MEDUSA, SNIPER and TILT.

German HM band TRANCE are now working on their third album which will be released in the UK on Carrere Records, sometime in April to coincide with the bands UK tour which will include a date at the Marquee Club in London.

The Wichita based label Roadster Records have just signed STYGIAN SHORF and will be releasing a 4-track EP by the band in the near future.



Pic Eric de Haas

SATAN have parted company with their lead singer Brian Ross (pictured above) apparently due to musical differences. So far no replacement has been found although we believe that BLIND FURY frontman Lou Taylor who was in an earlier SATAN line-up is a strong possibility.

Due to a lack of space and also circumstances beyond our control(!) we are unable to bring you our proposed ANGEL-WITCH and TOKYO BLADE articles in this issue although we promise to feature both bands in MF 4. Meanwhile we can report that ex-DEEP MACHINE and FORTUNE bassist Andy Wrighton has joined TOKYO BLADE replacing founder member Andy Robbins.

New Jersey's finest new band HADES (featured in MF No.2) are about to announce a well deserved record contract. At present the band are keeping quiet as to who the deal is with whilst the deal is tied up. In the meanwhile guitarist Don Lorenzo reports that one of the band's cuts "Gloomy Sunday" will be on Metal Blade's "Metal Massacre Vol. 5) compilation. The video for another HADES song "Rogues March" is apparently getting TV time on 'New Jersey Music Magazine' (a cable TV show) and that a recently completed song "Abode Of The Dead" is being aired on Gene Khoury's WMSC station. Finally, anyone wishing to obtain HADES T-Shirts (design on both sides) can now purchase them for 8 dollars (7 dollars 50 cents if you live in the US) from 255 Buttonwood Drive, Paramus, New Jersey 07652, USA. More news as it happens.

NEWSNEWSNEWSNEWSNEWSNEWSNEWS

VAN HALEN may be thinking about the possibility of contemplating maybe arranging a meeting to discuss a UK date or two. In other words it's pretty definite VH will be storming these peaceful Isles very soon.

Seattle's OVERLORD intend to form a fan club/info service and anyone interested in joining should write to: OVERLORD, PO Box 2233, Kirkland, WA 98033, USA.

Shades - possibly the greatest HM record shop of all time, is likely to undergo some extensive expansion in the near future. Rumour has it that this is necessary to accomodate not even more HM product, but to allow more space for 'Modest' Mike Shannon's ego.



ARMED FORCES

ARMED FORCES a 5-piece metal band from New York will soon be releasing their debut 4-track EP on the new Metallic Flame label. Distributed by Important Records the EP will be entitled "Let There Be Metal". Look out for the band in METAL FORCES No. 4.

Rumours flying around suggest that JOURNEY will headline at either Reading or Donnington this year with RUSH being also touted to appear at Donnington. Then again there are also suggestions of a JOURNEY show at the Milton Keynes Bowl where GENESIS played a couple of years ago. (Then again who cares about JOURNEY - Ed.)

VENOM are set to play a couple of UK shows around April/May. It is likely they will play a night in Birmingham followed by a possible live appearance on The Tube (will Channel Four ever be the same again!) The band are then hoping to play one London date either at The Dominion Theatre or Lyceum Ballroom. (METAL FORCES sticks its neck out yet again!)

LATE NEWS LATE NEWS LATE NEWS LATE NEWS LATE NEWS LATE NEWS LATE NEWS

Phil Taylor has left MOTORHEAD. In a new look line-up Lemmy has recruited three new members including two guitarists.

NEWSNEWSNEWSNEWSNEWSNEWSNEWS

HOUSTON's Original Heavy Metal Show, "The Random Sampler" on KPFT is looking for the best in unsigned HM bands to debut on the air. If you have a demo, a single or EP on a private label. Send to: The Random Sampler, c/o Mike Vergane, 6150 W. Tidwell 1213, Houston, Texas, 77092, USA

BRASILIAN Heavy Metal Fanzine wants real HM bands all over the world. Please send Tape, Photo and Full Band Biography to:- Rock Brigade, c/o Eduardo, Caixa Pos Tal 15094, Cambuci, Sao Paulo/SP, CEP 01599, BRASIL.

Kick Ass Monthly Heavy Metal Fanzine. For trial issue please send four International Reply Coupons. We are looking to feature up-and-coming Metal acts World-wide. Bands interested in US exposure please send any records and/or demos, along with band info and pictures (pref live). Also World-wide concert reviews appreciated. Kick Ass Monthly, 815 Kings Parkway, Baldwin, New York, 11510, USA.

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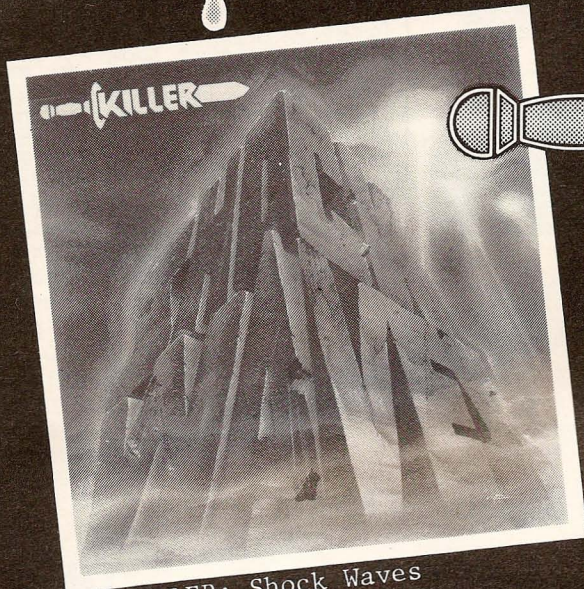
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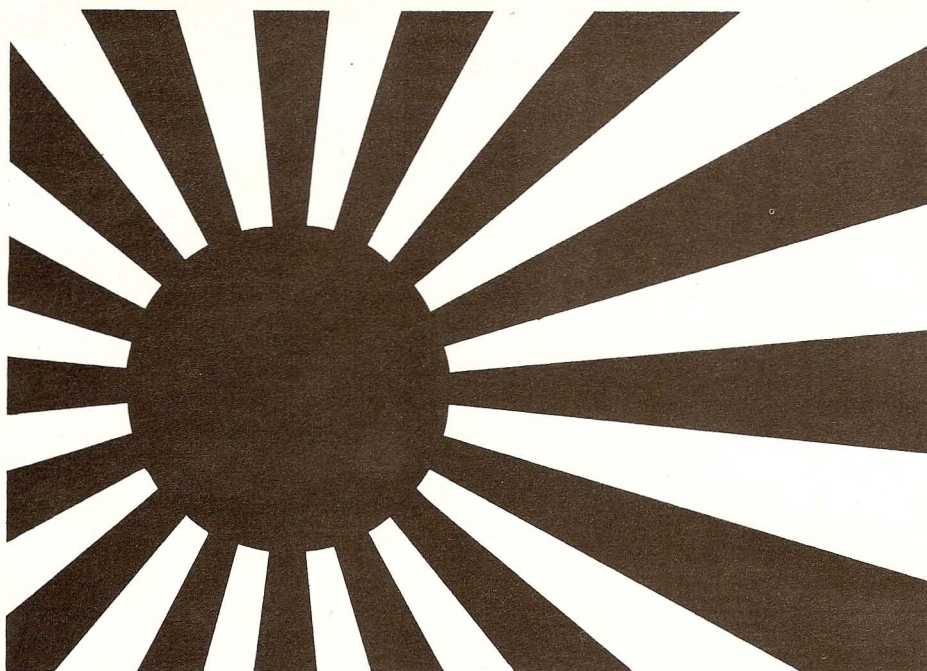
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From the highly technological land of micro-chips, 'Bullet' trains and robot factories comes METAL FORCES investigation into the Japanese Heavy Metal scene.

Ever since BOW WOW first ventured into the Western World to play the Reading Festival in 1982 there has been an ever increasing interest in Japanese HM. No doubt METAL FORCES will be bringing you major articles/interviews with the bands that matter in future issues but for now, in this, the first of a three part series, we take a brief look at the bands who are currently leading the Kamikaze Metal Attack on the West as well as those young Samurai Warriors who are just beginning to draw their swords back at home.

KAMIKAZE KILLERS

Bernard Doe investigates the Japanese Metal scene

BOW WOW

Hitomi Genki(vocals),
Kyoji Yamamoto(guitar),
Kenji Sano(bass),
Mitsuhiro Saito(drums)
Atsumi Rei(keyboards).

This of course is the band who started the NWOJHM ball rolling. Since their first album release back in '76 BOW WOW have released a staggering 12 albums. Add to this Kyoji Yamamoto's two solo albums plus another the band released under the name of SILVER STARS then it all amounts to an incredible vinyl output in such a short time.

After going through a period of releasing two or three really commercial sounding albums around 1980, BOW WOW have now returned to their HM roots, although it's two of their earlier albums "Signal Fire" released in 1977 and "Super Live" from 1978 that remain the bands most popular vinyl offerings to date.

For so long a 4-piece band, guitarist Mitsuhiro Saito has recently left the band and BOW WOW have recruited two new members - vocalist Hitomi Genki (ex-NOIZ) and a keyboard player Atsumi Rei (ex-MOON-DANCER).



BOW WOW's last two albums "Warning From Stardust" and "Holy Expedition" have been released in the UK on the Heavy Metal International label and a new studio album is scheduled for April release.

BOW WOW albums on VICTOR INVITATION:-
"BOW WOW"(VIH-6009) Dec. '76
"Signal Fire"(VIH-6005)July'77
"Charge"(VIH-6013) Dec. '77
"Super Live"(VIH-6022) July'78
"The Bow Wow" - Best of LP (VIH-6048)June'79
"Guarantee"(VIH-6035) Dec.'79

On SMS RECORDS:-
"Glorious Road"(SM25-5040) Feb. '80
"Telephone"(SM28-5059)Sept.'80
"Hard Dog"(SM28-5073)April '81
On VAP RECORDS:-
"Asian Volcano"(30027-28)May'82
"Warning From Stardust" (30041-28)Sept'82
"Holy Expedition"(30113-25) Aug.'83

KYOJI YAMAMOTO solo albums:-
On SMS RECORDS:-
"Horizons"(SM25-5052)Aug.'80
On VAP RECORDS:-
"Electric Cinema"(30046-28) Oct.'82

LOUDNESS

Minoru Niihara(vocals),
Akira Takasaki(guitar),
Masayoshi Yamashita(bass),
Munetaka Higuchi(drums).

LOUDNESS, who are currently Japan's number one HM band, formed in 1981 out of the ashes of the commercial LAZY. The band have already played live in America, Holland and here in England where they recorded their latest and arguably best album "Disillusion" with English vocals for release in the UK on Music For Nations. All of the band's previous albums are available in Europe on the Dutch Megaton label.

LOUDNESS' highly acclaimed guitar god Akira Takasaki recorded a rather commercial sounding solo album "Tusk Of Jaguar" in 1982, while last year drummer Munetaka Higuchi released "Destruction" that also featured the talents of BOW WOW's Kyoji Yamamoto. The whole LOUDNESS band have also backed female vocalist Honjoh Misako on her first two solo projects, "Messiahs Blessing" and "13th".



In April LOUDNESS will be returning to Europe for live gigs in the UK, Holland, Belgium, Sweden, Denmark and Germany, before embarking on a Japanese tour which will be followed by some dates in the States where they will be recording their 5th studio album in New York.

LOUDNESS albums on COLUMBIA RECORDS:-

"The Birthday Eve"(AF-7085-B)
Nov.'81

"Devil Soldier"(AF-7123-B)
July '82

"The Law Of Devils Land"
(AF-7174-B) Feb.'83

"Live, Aloud, Alive" Double LP
(AZ-7173-4) Dec.'83

"Disillusion"(AF-7246-B) Jan.'84

AKIRA TAKASAKI solo album:-
"Tusk Of Jaguar"(AF-7115-B)
Sept.'82

MUNETAKA HIGUCHI solo album:-
"Destruction"(AF-7201-B) Oct.'83

X-RAY

Akira Fujimoto(vocals),
Shin Yuasa(guitar),
Takahumi Usui(bass),
Kazuhiisa Takahashi(drums).

X-RAY were formed back in June 1981 by guitarist Shin Yuasa and vocalist Akira Fujimoto. They gained their first taste of success in August 1982, when the band came second in a rock contest. Yuasa also won the best guitarist prize. Later that year X-RAY recruited two new members Kazuhisa Takahashi (drums) and Yasuo Ikehata (bass) from a band called ZEPHER. Ikehata was later



replaced by Takahumi Usui (ex-RAJAS).

X-RAY's debut album "Hard Section" was well received World-wide boasting some excellent European influenced Metal with Yuasa's guitar talents being compared to the likes of Michael Schenker and Gary Moore.

The bands new album "Tradition Breaker" has just been released in Japan, but as yet no European release has been planned.

X-RAY albums on
TEICHIKU RECORDS:-
"Hard Section"(TL-4) June 1983

On CONTINENTAL RECORDS:-
"Tradition Breaker"(CI-22)
Jan. 1984

MARINO

Takashi Yoshida(vocals),
Reibun Raven Otani(guitar),
Manabu Kamada(bass)
Jyun Itakura(drums).

MARINO believe it or not were named after Canadian guitar-hero Frank Marino. The band have been in existence for five years in which time they have had numerous line-up changes.

MARINO play heavy riffing European influenced metal and can be heard on the "Battle Of Metal" compilation on which the band have three numbers - "Impact", "High Flying" and "Shake Down". A debut MARINO album is planned for April release with guitarist Reibun 'Raven' Otani releasing his solo album in July.

MARINO fan club c/o Naoko Ishibashi, 6-7, 3-Chome, Mukonoso, Amagasaki City, Hyogo, JAPAN T 661.



EARTHSHAKER

Masabumi 'Marcy' Nishida(vocals),
Shinichiro 'Shara' Ishihara
(guitar),

Takayuki Kai(bass),
Yoshihiro Kudo(drums).

The original EARTHSHAKER line-up, that was formed five years ago, featured the vocal talents of Minoru Niihara now of LOUDNESS who also played bass guitar at that time. Niihara left EARTHSHAKER in the Summer of 1980 and was replaced by ex-MANTIS members Masabumi Nishida(vocals) and Takayuki Kai(bass).

As their name suggests EARTHSHAKER are very much influenced by Y and T and indeed they supported the American band along with LOUDNESS and PINK CLOUD at the "2nd Japan Heavy Metal Festival" in 1982.

EARTHSHAKER recorded their first self-titled album in March 1983 and it included a track "Dark Angel(Animals)" that was written by MAIDEN's Adrian Smith. The album was later released in the UK by Music For Nations along with a 4-track 12" EP that contained two live numbers. Last December EARTHSHAKER recorded their new album "Fugitive" in San Francisco. It will contain 8 tracks and be released in Japan on March 5th. An English version is planned for release in the UK (Music For Nations), America and Holland at a later date. EARTHSHAKER Fan Club, Tanaka-Kopo 203, 11-6, 2-Chome Wakaba-Cho, Tyohu City, Tokyo, JAPAN T182.

EARTHSHAKER album on NEXUS INTERNATIONAL
"Earthshaker"(K28P361) June '83
"Fugitive"(K28P432) Mar.'84



44 MAGNUM

Tatsuya Umehara(vocals),
Satoshi Hirose(guitar),
Hironori Yoshikawa(bass),
Satoshi Miyawaki(drums).

44 MAGNUM are from Osaka, the second biggest city behind Tokyo in Japan. They were formed in 1977 by vocalist Tatsuya Umehara who took the name for the band after seeing Clint Eastwood's "Dirty Harry" film.

For several years the band only played covers but in October 1982 they started playing gigs in Tokyo and soon



began to gain a large following. 44 MAGNUM list KISS, MCNTROSE and THE SCORPIONS as their main influences.

The band released their debut album "Danger" towards the end of last year which has already gained them the label of Japan's answer to MOTLEY CRUE.

DANGER CRUE/44 MAGNUM Official Fan Club, Syotikusō (13), 13-5, Minami Matsubara Cho, Takatsuki City, Osaka, JAPAN T 569.

44 MAGNUM album on MOON RECORDS:-
"Danger"(Moon-28015) Dec.1983

RAJAS

Kuniko Morikawa(vocals),
Koichi Yamamoto(guitar),
Akihiro Goto(guitar),
Masashi Masumoto(bass),
Takashi Fukumura(drums).

RAJAS were formed in December 1980 by female vocalist, Kuniko Morikawa and bass guitarist Usui Takafumi who later quit the band in March 1983 to join X-RAY. At first the band played only cover versions but began writing their own material in May 1983 when guitarist/songwriter Akihiro Goto joined the band.

Musically RAJAS play



KUNIKO MORIKAWA

PIC URARA

British influenced hard rock and recently had three of their tracks "Angel", "Shock!" and "Take My Heart" featured on the "Battle of Metal" Japanese HM compilation.

RAJA Management c/o Komaki Hironobu, 26-76 Hashimoto Kurigadani, Yawata City, Kyoto, JAPAN T 614.

Compiled by BERNARD.DOE with special thanks to Naoaki Murohashi and Hiroshi Sako with additional help from Thomas Vogtman, Toshiko Fujita, Yuzi Adachi, Yuka Kato, Hironobu Komaki, Toshimi Yakura, Etsuko Nakakuho, Taku Izuhara and Hirofumi Funabiki.

DESOLATION ANGELS

HEAVY METAL THUNDER

East London has been starved of HM talent since IRON MAIDEN first appeared on the scene eons ago. Only a couple of bands from the area have in my opinion got the potential to go anywhere. One of these is CHARIOT (see feature in METAL FORCES issue one), whilst the other is DESOLATION ANGELS.

A five-piece band based in Woodford, Essex, they have gained a good following throughout the past two years through both strong live performances and now with the release of their first single "Valhalla"/"Boadicea". The band was formed in February 1981 by the two guitarists - Keith Sharp and Robin Brancher (both ex-BLACKWATER FEVER). After auditions they acquired Dave Wall on vocals from South London band ROADRUNNER and Joe Larnar on bass from WARLORD. The line-up was completed in December of that year, when after going through six drummers the band finally settled for Brett Robertson from Suffolk based band DREAMWEAVER.

DESOLATION ANGELS have gigged consistantly in the East London area at venues such as The Ruskin and The Royal Standard. Their music is perfectly suited to the London HM scene - being in the main fast and very heavy - ace head-banging stuff. To my ears there are touches of early faster SABBATH in there somewhere, but the band's style is pretty original, which is refreshing to hear. Live they come across in the same headbanging style - most of their numbers being longer than the average three minute thrash - some songs even being reminiscent of MERCYFUL FATE with the changes in riff throughout them.

The single the band have out at present has been financed soley by themselves and is highly recommended listening. "Valhalla" especially is a strong track with one of those riffs you can remember (it's not short either - so being good value for money).

After supporting such acts as SAMSON, DIAMOND HEAD, SPIDER, TREDEGAR and MAMAS BOYS throughout England it's about time they got the break they deserve. But it's becoming more and more difficult to interest major labels in true HM at the moment - all they are interested in are DEF LEPPARD soundalikes such as HEAVY PETTIN. Mind you as a start I would suggest you grab a copy of the single and also get to see the band if they play in your area.

For more info and merchandise write to:- DESOLATION ANGELS, c/o Gary Jarvis, 41 Crispe House, Dovehouse Mead, Barking, Essex, ENGLAND

DAVID CONSTABLE



DESOLATION ANGELS

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METALLICA

BANG 'EM HARD

The Harder The Better Says BERNARD DOE

METALLICA are to my mind one of the most important bands to appear on the Heavy Metal scene since IRON MAIDEN. Already with their unique style of frenzied energy and speed, they have completely changed the style and direction of many of the new young up-and-coming metal bands with the release of their excellent "Kill 'Em All" album last year.

Now METALLICA are on the eve of a European onslaught throughout 1984 in which they hope to establish the band as a major metal force throughout the world.

The tour hadn't exactly got off to a great start with 40,000 grand of the band's equipment being stolen in Boston just a week before they were due to depart for Europe. So drummer Lars Ulrich flew into London a couple of days ahead of schedule to sort out the hiring of new equipment. It also gave me a chance to talk to Lars about the bands early days and their phenomenal underground following that they have acquired in such a short time.

The first real line-up of METALLICA was James Hetfield (vocals), Dave Mustaine (lead guitar), Ron McGovney (bass) and Lars Ulrich (drums), but ever since they started out they have wanted to become a 5-piece band. During the Spring of 1982 they were on the look out for a rhythm guitarist and although they did play one gig as a five-piece things didn't really work out so James Hetfield eventually took over rhythm and the search switched to a lead vocalist. Again, no luck but rather than just sit around idle the band decided to carry on with James singing as well as playing rhythm. A situation that still exists today although the search for a frontman has never stopped. As Lars explains:- "Since that day in April '82 we've probably auditioned over fifty vocalists, listened to hundreds of demo's from others, but we

still haven't found anyone to fit in with what we were doing. The only person that we thought may fit in was John Bush of ARMORED SAINT, but he apparently doesn't want to do it." How about Jess Cox, it's been reported that the former TYGERS OF PAN TANG man and now solo artist has recently applied for the job? "Yeah, that's funny because when me and James were first putting the band together one of the people we intended enquiring about was Jess Cox, but now I think our requirements have gone above a Jess Cox in terms of a voice or even just the way he looks nowadays."

METALLICA's first appearance on vinyl was with the track "Hit The Lights", which appeared on Metal Blade's first "Metal Massacre" compilation in 1982. To be honest I didn't think the poor production of the album really done justice to the track and far more impressive were the band's two demos that were going around at the time which did more than anything to gain the band such a large underground following, but how aware was Lars of this vast cult following that METALLICA were getting all around the world on the strength of

their demos? "Well before I'd got the band together I'd been into underground metal myself, and I'd moved to America from Denmark just about the time when things were really happening in Europe back in 1979/80. In LA at that time there were very few people into underground metal, so I got to know all the right people like Ron Quintana, Brian Slagel and John Kornarens. So when METALLICA first started making all these tapes like "No Life 'Til Leather" I knew that by sending them to all the principle people like KJ Doughton, Patrick Scott and yourself that they would send them to 10 or 20 more people and it would just kind of spread out into an underground following. It's strange because there's still a lot of bands around today who are not aware of this underground metal following that exists. I guess I was just lucky because I used to be a headbanger and was a part of that scene."

Although METALLICA's popularity was spreading like wildfire across the metal world, the band themselves were not happy being stuck in LA so on February 12th 1983, they finally left to set up base in San Francisco. "We never really got on with the LA audiences too well, we had a loyal 200 or so people, but it never really spread beyond that. In the early days LA was still very much poser and glam and we were really the first band to do something different from all the MOTLEY CRUE, RATT and STEELER sounding bands. Me and James were interested in all the British metal and that's how we were naturally playing. We first started going up the coast to San Francisco in the fall of '82 to play a few gigs just to get the hell away from LA. It was great up there, we were drawing something like 600 or so at every gig and making

Pic Rick Brackett



money out of it which was something we had never done in LA, so we thought maybe we should look into relocating up there.

"Another thing that played a big role in METALLICA moving to San Francisco was getting our bass player Cliff Burton, who lived there, to join the band. We had wanted Cliff in the band ever since we saw him playing in this band called TRAUMA. At first he was a little hesitant but he finally decided to join us in December 1982 although a part of the agreement was that we moved up to SF since he wanted nothing to do with LA. So after we had kicked out Ron (McGovney) and spent five weeks or so getting our stuff together - off we went.

"I'd like to make it quite clear that we are now 100% based in SF. There have been conflicting reports about where we are from and sometimes we feel like we are shitting on the METALLICA fans in SF, who are very, very loyal, when they read we're based in New York or wherever in Kerrang! We are definately SF based and I can't see that situation ever changing."

METALLICA of course are now signed to Megaforce Records in New York but could quite easily have now been on Rocshire Records the label that now has ALCATRAZ and Tony Carey. "Yeah, Rocshire brought us in to record an EP during the Summer of '82, (a tape which is now circulating as "No Life 'Til Leather") but just two days before we were about to sign the contract to release the EP we changed our mind because we had been playing that tape to some different people and the response we had got was so overwhelming that we decided to wait and see what would happen. Anyway the people at Rocshire didn't really know too much about what was going on with HM. So we shopped around and talked to Firesign,

the people that handle RIOT, Mike Varney at Shrapnel and Brian Slagel's Metal Blade. Then we got a call from Johnny Z at Megaforce and off we went. Johnny Z also runs a management company that could help us with tours that we wouldn't have got with Shrapnel or Metal Blade and next to a major label it is definately the best situation we could be in."..... but what about all those rumours about the band being ripped-off in New York? "Just rumours. You've got to understand that when we signed to Megaforce there was a lot of hope and a lot of enthusiasm in getting the project off the ground, but there wasn't a lot of cash involved, so in the beginning there were a few sacrifices here and there and OK they were hard times but right now I feel that our working relationship with Johnny Z is the best it's ever been."

Soon after METALLICA had arrived in New York they parted company with lead guitarist Dave Mustaine, but as Lars explains it's a split that had been on the cards for quite sometime. "I think James and I always thought that the initial line-up of Ron on bass and Dave on lead guitar wasn't people who we were going to take all the way. We always knew that when someone better came along Ron and Dave would have to leave. So when Cliff came around, out went Ron and with Dave we never really thought that he was as good a lead guitar player we wanted for the band and also he had a problem as when he had had a few to drink he would become extremely obnoxious and very hard to control and a few times he put us in some very embarrassing situations.

"We knew of Kirk (Hammett) through Mark our sound man who

shared a house with us when we first moved to SF. At that time Mark was manager of EXODUS (Kirk's old band).

"Then after we had left SF to join Johnny Z on the East coast we encountered a lot of problems with what we like to refer to now as 'the road test' We had to fire a few roadies who couldn't take life on the road and neither could Dave. So unfortunately after about a week and a half we wanted to kick him out, but we had such a heavy schedule with gigs and recording the album so we didn't know when to send him home. Johnny Z suggested we did it as quickly as possible. So we played a gig on the Saturday night with THE RODS and after spending all day Sunday sobbering up, Dave left on the Monday morning and that afternoon Kirk came in. On that Friday night of the same week we were on stage with Kirk which shows how much ability he's got - he had learnt the whole set in just four days."

So onto the album "Kill 'Em All". There's no doubt in my mind that it's one of the best and most important HM albums of all time, but was Lars happy with the final outcome? "I guess I should be but..... as a band we feel that we are pretty confident in what we want and how we want to sound, incorporating our own ideas and stuff, but during six or seven weeks of recording the album we were dealing with these two guys at the studio who were treating us like kids and that we didn't know what we were talking about, so we had a lot of problems. It came to a point when they wouldn't allow us into the studio when they were mixing OUR songs. So there's a lot of things that we are really disatisfied with on the way



Pic Kevin Hodapp

the album sound\$. On the other hand everyone seems to like it, so.... I remember when I was a kid, I used to read interviews with people like Ritchie Blackmore who would say things like - 'I can't stand listening to myself play' - and I used to wanna yell that this guy's fucking crazy, what's he talking about. If I was in one of the greatest bands in the world (DEEP PURPLE) then I'd wanna listen to myself all the time, but now I think I can understand what he was talking about."

So what about the new METALLICA album, will it be much of a progression from "Kill 'Em All"? "Yeah, but in what progression we're going will be up to the fans to decide themselves but there's definately some changes happening and we all feel that it's for the better. The songs will still have the METALLICA feel, the METALLICA energy but maybe they will appeal to a few more people without losing the fans we already have. I'm not saying we're wimping out or anything it's just something that's happening naturally - we're growing up and our song writing is maturing a lot. We are also a little more technical, which is something Cliff has brought into the band."

"The album will probably be called "Ride The Lightning" which is a song we do about capital punishment and dying in the electric chair. The opening track "Fight Fire With Fire" will definately be one of the best, fastest, heaviest songs ever. We will be producing the album ourselves and recording it at the Sweet Silence Studio in Copenhagen, Denmark where RAINBOW and

MERCYFUL FATE have recorded and we're really confident that we will get the sound we want there."

What is Lars' opinion of all the METALLICA sounding bands like SLAYER that are now appearing on the scene? "About a year and a half ago in LA, we were headlining and SLAYER were at the bottom of a four band bill. They played all cover versions, like PRIEST, PURPLE and MAIDEN songs and the story is that after seeing us play they decided not to play covers anymore and write their own fast HM songs. So enough said about SLAYER."

"There's a lot of new US bands in San Francisco, Chicago and Cleveland that just make you wonder what they would have sounded like if "Kill 'Em All" had never been released. Which in one way is quite satisfactory because if you look at the AC/DC sound with bands like KROKUS, STARFIGHTERS and ANGEL CITY. It is AC/DC who are ten times as big as the others because they were the first to do it. So really the bands that go furthest are the bands that have the most original sound and with so many people copying the METALLICA sound I guess it means we must be doing something different and hopefully we will go as far as we wanna go."

Well, METALLICA have already come a long way in relatively such a short time. Has METALLICA's success surprised Lars? "I never in a blue fuckin' moon believed that 2½ years after I was last here, trying to find out where MOTORHEAD were hanging out so I could look at Lemmy for two minutes, that I would be back in England playing with my own band. It really



Pic Mike Arwine

gives you a feeling that you're doing something right, I mean right now back in America there's probably a million bands trying to do what we're doing."

"I remember when we first started playing, people in LA were saying..."aargh METALLICA- these guys are almost like punk" - and all these LA poser bands would just look at us and laugh and right now I'm doing a lot of laughing because those guys are still playing the same clubs on Tuesday nights back in LA and we're playing the Aardschok Festival in front of 6,000 people. I'll be sending a lot of postcards back to those people while I'm in Europe - I think we will be having the last laugh!"

METALLICA have already been slaying 'em dead in Europe supporting VENOM and are currently in Denmark recording their album, but first reports from Copenhagen suggest that the band are having severe trouble getting the sound they want in Sweet Silence Studio, although let's just hope that this is a minor setback and that "Ride The Lightning" turn out to be a highly acclaimed successor to the superb "Kill 'Em All". The album is scheduled to be released in the second week of June. Before that in May a single will be released featuring a track from the new album plus one other non-album track."

The band are planning to return to Europe around the time of the summer festivals in August with an appearance at Reading a strong possibility. This will be followed by a tour of Japan, probably in November.

At the time of reading this METALLICA will be about to embark on a UK tour with EXCITER and THE RODS. Be there for the headbang of your life and remember to 'bang that head that doesn't bang !!



Pic Kevin Hodapp

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Watch For New Single "Jump In The Fire" W/Live "Seek And Destroy"

WITCHKILLER

Riders of Doom or in fact Canada's new metal merchants, second only to the world's heaviest EXCITER. The bio describes them as the heaviest yet most melodic of metal bands. Their debut EP is out really soon and should be well worth looking for as it was produced by Joe Primo who has produced Canadian three-piece TRIUMPH in the past.

The first version of WITCHKILLER began in 1981 when they were a three-piece, to which they added a frontman and guitarist, whom they almost immediately dropped (musical differences differences?) Soon after the frontman went as well (not much use taking them on really), then after going through numerous other changes they settled on the line-up of Doug Adams (vocals), John Meharary (bass), Steve Backy (drums) and Kurt Phillips (guitar). This line-up stayed steady till John left and Doug Adams went to join the new RECKLESS with Steve Madden. They have since been replaced by Mad Mark Fretz (vocals) and Todd Pilon (bass).

I asked the band who their major influences were? "PRIEST, MAIDEN are probably the most major bands, plus of course ACCEPT and THE SCORPES, basically that sort of guitar orientated music, that is European but influences come from everything we here." How did you come to record for Metal Blade? "Brian Slagel contacted us actually after hearing some tapes

of us from 'Metal' Mike Arwine (whom they describe as the US's most savage headbanger) and we communicated from then on."

"We hope to sell between 5,000 and 10,000 copies of the EP" they went on to say "this will establish us as a name band. It will also show us where we are most popular, and hopefully give us a good idea where we can tour as well as maybe a major record company showing interest." Well what sort of reaction are you getting at the moment? "Pretty favourable by a lot of US radio stations, we have done interviews with Mike (Maniac) Vergane of KPFT-FM in Houston and on KICT-FM with Shelly Hammer in Kansas, also the mail response has been fairly heavy, our style of metal seems to be gathering fans."

"Our future plans include US and European tours with major acts, and a full length LP as soon as possible, then hopefully more playing and recording, we have a good following throughout the world judging by our mail, which mostly comes from Holland, West Germany, the US as well as our own country, so we hope to build on that." What of the future of US Metal?

"Well as far as I can see RIOT, QUEENSRYCHE and maybe Jake E Lee with OZZY are the only bands I call metal and if that's the quality of US metal it looks pretty good to me, the new RIOT and QUEENSRYCHE EP kill!!"

STEVE HAMMONDS

HELLENBACH

READY, STEADY, GO

London's Wardour Street has been the centre of the world's music business for a long time and, what's more, as the "Ship" public house has been in the centre of Wardour Street for an equal amount of time there can be no better place to interview one of the UK's up and coming bands - HELLENBACH. Well almost, as in this case it was just two members, Jimmy (Vox) and Dave (Axe) along with their manager who was keeping a discreet and non interfering eye on proceedings.

"God created Hellenbach" or so sayeth Jimmy in answer to my question on the formation of the band and if you're gonna come out with a statement like that you've gotta be careful. Seriously though, it would seem to be the normal story of a bunch of lads who appreciate similar styles of music getting together and making a go of it. Except that there was one small problem.

"I walked into this shop, saw this guy playing and he just blew me away" says Jim, "So I asked him if he wanted to be in a band". "And I said NO" interrupted Dave. "Yeah, he just didn't want to know but finally he changed his mind and from there on it became the way it is".

That out of the way it's time we talk about sensible things such as their album "Now Hear This" which was released by Neat in the middle of last year. Were they pleased with it?

"When we recorded it we were pleased but the next day we hated it. It could have done with a hell of a lot more work. We just didn't have time as we recorded in 4 days. The basic tracks were done on the first day, the vocals on the second and the next two days were spent mixing. I've heard of people doing live albums! It was a situation we were forced into but we can do a lot better".

Seems a fairly common approach with a number of Indy labels - I suppose. Your arrangement with Neat - is that just for the one off album?

"We haven't got an arrangement with Neat or rather we haven't signed anything. In fact, we've got tired of Neat really". (Manager frowns).

Obviously the word "Neat" is none too popular in this camp. What sort of response are you getting?

"Sales wise we don't know as Neat haven't told us but Hellenbach are definitely a live band. A good live band, that's us, because until we did the album that's all we'd been. We were just a band playing around Newcastle and the North East".

How many gigs have you been doing lately?

"Not many really. We've been concentrating on a lot of writing. The song writing has improved 500% since we did the album. But, of course, gigs are incredibly hard to come by in the Newcastle area. There are only about 5 places and then you keep

playing them time and time again because it's the only way to create a following. It's a waste of time really because you play a gig and the next day you nothing again. I think London's better as you can make progress".

Are the Newcastle gigs all night clubs?

"Yeah, all night clubs with bloody palm trees all over the place, good venues though because they all have large stages that you can jump about on".

How well travelled are Hellenbach?

"Until last week we hadn't been further south than Durham. But last week we played Birmingham but it was a really hard audience. We won them over in the end, as usual".

Confidence is won thing that is certainly not lacking in this band. One question I must ask is why record "Everybody wants to be a Cat". It seems a weird track to put at the end of a HM album?

"We knew this was coming. It's just influences really. We were just jamming around and started to play it and as it sounded OK we decided to record it".

If you knew I was going to ask that one you'll definitely know my next question. A number of people liken Hellenbach to Van Halen. Your comments please?

"You can see the reasons for it because although we tried hard influence crept in. So what? You hear bands like Def Leppard - you can't tell me they're not influenced by the likes of AC/DC. It's just like listening to an AC/DC album. People may think we sound like Van Halen but on the next album they'll be surprised. When people come to see us they'll realise that we're nothing like Van Halen".

You mention influences - who do you see as the major ones for, say, you Dave?

"As a guitarist, well Alan Holdsworth, Neil Schon, Gary Moore and Andy Summers. I'm not so much influenced by the players but by the songs and the music they play"

Jimmy?

"If I've got any albums in the house they're by people like Bowie, The Police and the Stray Cats. You can't take too much of this Accept and Raven stuff. It's too overboard. I love a good melody, a good tune and these bands don't seem to be doing that these days".

Now for the fighting talk! Are you saying that a number of the bands that are around now aren't up to standard?

"It's just what we feel. When we were younger we

used to listen to the new bands that were around then. Van Halen, Rush, AC/DC et cetera but now the standard of new bands has dropped. You can't walk along the street whistling an Accept tune but you can whistle a ZZ Top number. We're just sick of Spandex pants and leather wrist bands. It's a real bore".

A lot of these new bands have originated, like you, from the North East. Bands like Venom and Raven have been brought to notice by Neat. Surely bands like that are popular?

"They're not as popular as you think. Raven and Venom are more popular Abroad than they are at home. If you're a local lad people don't want to come up to you and say ""You're great"" they just see you and think ""There's that guy I saw down the local bar last week"". We get a number of letters from Europe, they're real crazy dogs over there. But we don't see Europe as a major step and would like to be successful in, say, London".

It does seem weird that Overseas support for UK bands is normally the stronger. There are rumours of some North Eastern bands playing 10000 seats in the States.

"I think it is rumour. To be quite honest I think it's complete fabrication and lies"

Oh dear, that's just about ruined any chance of Hellenbach supporting Venom and Raven on the next

tour of the universe. What about the future of Hellenbach?

"We've got a couple of people coming to see us and we're hoping we can secure a deal. Otherwise we'll just keep on trying - if Rock Goddess can do it then anybody can".

Have you ever had the feeling that some people like to pick a fight. Gunfight at the OK Wandsworth. Mind you I am stuck for an answer! If you get something lined up have you got the material for a second album?

"Sure we're writing all the time. We just write and write, in fact half the songs in our current set are one's not on "Now Hear This".

That certainly is true as I saw the set the following evening and unfortunately missed the last part of due to "commitments previously arranged" so a review will not be forthcoming from me. However, the ice in our drinks having melted we went our separate ways and I was left to draw my conclusions.

Van Halen? Yeah maybe they do sound a bit like but not as refined. Then, of course, can a band who records an album in four days get a polished product. I doubt it. As I said earlier, this lot don't lack confidence but I left with the feeling that perhaps they're too confident - after all you can't run until you can walk. Somehow I think they've just learned the walking stage.

STEVE PRICE

SACRED BLADE

Hailing from Canada, SACRED BLADE are the latest Maple Leaf Metal Merchants about to be unleashed on the unsuspecting worldwide metal scene. The Vancouver based band have already built up a considerable following through their excellent demos and more recently their track "Alien" featured on Metal Blade's "Metal Massacre 4" compilation.

The band were formed back in 1979 by Jeff Ulmer(guitars/lead vocals) and Will Rascan(guitars). By the time present drummer Paul Davis joined in the spring of '81 SACRED BLADE had already accumulated twenty original compositions. A figure which had risen to over forty a year later.

Their first demo contained three tracks of high adrenalin metal - "Salem", "Crystal" and "Hammerhead" - each executed in breath-taking speed and precision. BLADE's next demo recorded in the spring of 1983 was even more amazing and featured the epic "Master Of The Sun" and "Alien". Soon after this demo was completed bassist Greg 'Zed' Chan joined to complete the present line-up.

SACRED BLADE are currently recording their debut album "Of The Sun And Moon" which will more than likely include their demo cuts along with newer material such as "Fields The Sun Shrine".



Like alot of bands SACRED BLADE dislike the term Heavy Metal and prefer to be labelled as 'Space Metal', a phrase that together with the band, we will be hearing a great deal more of in 1984.

For more information on SACRED BLADE write to:- MOONWATCH COMMAND, 8800 Jones Road, Richmond, BC, CANADA V6Y 118.

BERNARD DOE

THE NEW YORK METAL SCENE

From the Heavy Metal capital of the World (along with all the others - Ed.) comes this column designed to give Metal Heads across the country and around the World an insight into what's going on in the Metal World of the Big Apple, New York City.

CITIES, featured in the last issue, seem to be the best unsigned band in the New York area, and are about to enter the studio to record a demo.

BLACK LACE should have their mini-LP out soon which is good, solid, hard rock. Fronted by beautiful Mary Ann Scandiffio, this band is more than just a band to be heard. They're a band to be seen, so keep your eyes and ears opened - you're gonna hear a lot more from this band soon.

LACE, featured in the last issue, are back in the studio recording a new six song demo including such songs as "Piledriver" and "Put Up Or Shut Up" - live, they plan a brand new over-the-top show - so check 'em out live and see!

TAKASHI, an original and powerful metal band, have an EP called "Kamikaze Killers" out on the Mongol Horde record label which is one of many independent labels which seem to be thriving in the New York area - also on this label are ALIEN and THOR.

T.T. QUICK is a band which has been regularly playing the New York area for the past two years - and it finally paid off for them, getting a deal with Avalanch Records. Part of the Megaforce label, they should have an EP out shortly. Recently at one of their shows at L'Amour's in Brooklyn IRON MAIDEN was in the audience and were so impressed with the band that Dave Murray, Adrian Smith and Steve Harris got on stage to play with the band on a few MAIDEN numbers. It was a night to be remembered by all involved and a treat for the lucky fans there that night.

AMERICADE, the East Coast's answer to VAN HALEN, are in the studio working on their second album.

WARHEAD, a band yet to play live, is causing quite a commotion in the New York area. Their debut album is being produced by VIRGIN STEELE guitarist Jack Starr.

A local Brooklyn band, CARNIVOR, featuring 6' 8" tall Big Pete on bass and vocals, recently played at Zappa's and during the set Pete pulled out a 12" knife and slashed his arm and then carved a cross in his face and let the blood drip on the stage while they played. Certainly a band to keep an ear out for, but not too far unless you want it cut off!

Another local band, BLACKWITCH, are recording a demo to feature songs such as "Damned Forever", "Prophets of Doom". They have yet to play live, but hope to play in the near future.

CINTRON - another area band which can be seen regularly in the area, featuring George Cintron on lead guitar and vocals, are in the studio recording an album to follow-up their very successful 4-song EP.

TWISTED SISTER, not so active as of late in the New York area, are still New

York's number one band for the past seven years - packing the clubs wherever they play and setting attendance records in every club in the Metropolitan Area.

EXCITER recently played L'Amour's in Brooklyn and talk about Metal Mayhem. They did almost everything off their first album and almost everything off their new album, "Violence and Force" due out soon on Megaforce Records. This band is so heavy if they don't get you headbanging you're just not into Metal. They're that powerful - awesome beyond belief.

L'Amour's in Brooklyn and L'Amour's East in Queens have been the premiere heavy metal clubs in the New York area. Always having their doors opened to young metal groups, L'Amour's features the best in New York Metal almost every night of the week as well as having top name bands playing there such as VENOM, TWISTED SISTER, ANVIL, MOTORHEAD, THE RODS, Y&T, METALLICA and the list goes on. If it wasn't for L'Amour's, area bands would have a tough time to show their talents and New York metal fans would be deprived of seeing some of the best metal bands from around the world.

In the New York area, independent label metal bands from New York and all over the world have been really selling well according to the premier heavy metal store in the New York area. Zig Zag Records, who say that some of their best selling records have been SLAYER/"Show No Mercy", THE RODS/"In The Raw", MERCYFUL FATE/12", HEAVY LOAD. Zig Zag Records in Brooklyn and on Long Island has every metal record you could possibly want.

STEVEN FRIEDMAN

POWER METAL PLAY

1. MERCYFUL FATE - "Melissa" LP (MFN/Megaforce)
2. EXODUS - Demo
3. SLAYER - "Show No Mercy" LP (Metal Blade)
4. TORCH - "Torch" LP
5. EXCITER - "Violence And Force" LP (Megaforce/MFN)
6. SATAN - "Court In The Act" LP (Roadrunner/Neat)
7. METAL CHURCH - Demo
8. RISING FORCE - "Far Beyond The Sun" Demo
9. H-BOMB - "Coup De Metal" EP (Rave-On Records)
10. OZ - "Fire In The Brain" LP (Combat)
11. HELSTAR - "Burning Star" LP (Combat)
12. BODINE - "Three Times Running" LP (Rhinoceros)
13. RUNNING WILD - Demo
14. AXEWITCH - "Lord Of Flies" LP (FingerPrint)
15. METAL MASSACRE 4 - LP (Metal Blade)
16. WAR CRY - "Trilogy Of Terror" Demo
17. SAD IRON - "Total Damnation" LP
18. EVIL - Demo
19. OVERKIL - "Power In Black" Demo
20. TROUBLE - Demo

Compiled by Gene Khoury from airplay and requests on WMSC-FM Metal Radio, Montclair State College, Upper Montclair, NJ 07043, USA.

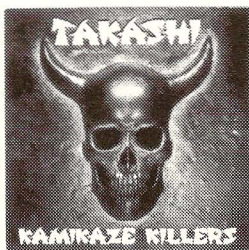
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MONGOL HORDE announces the devastation of Planet Earth with the formation of it's new metal label dedicated to unleashing bone crunching records for molten metalheads all over the Earth.

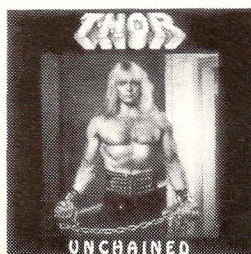
Here are our first destructive releases.



ALIEN
COSMIC FANTASY



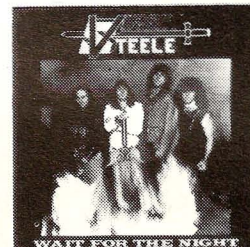
TAKASHI
KAMIKAZE KILLERS



THOR
UNCHAINED



VIRGIN STEELE
GUARDIANS OF THE FLAME



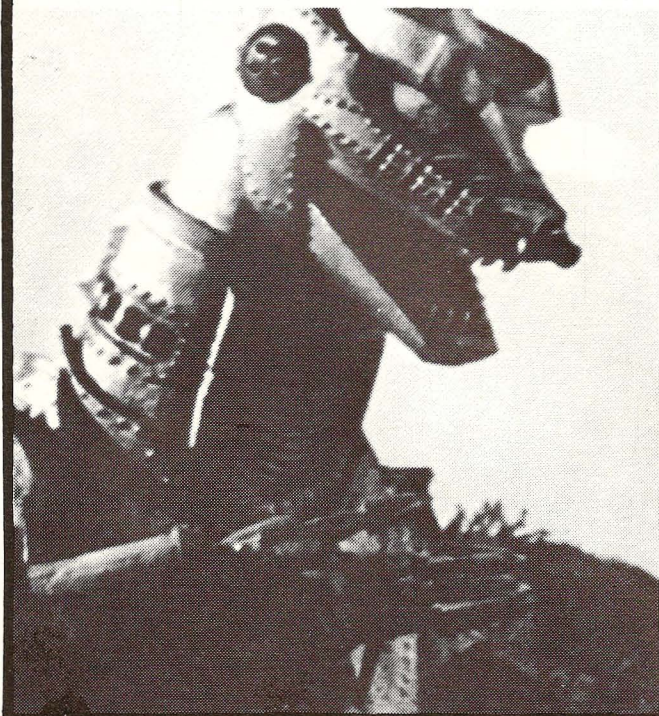
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Accept Your Future With An Open Heart

IT'S IN THE STARS BELIEVES DAVE REYNOLDS

There were hassles galore in obtaining this interview. First of all I spent the entire afternoon trying to contact the band's manager Gaby Hauke at their hotel but to no avail. Eventually I met her at the back-stage door of the Hammersmith Odeon and a time arranged for me to come back after the soundcheck and do the interview then, Gaby tried to get me a pass but there was nothing doing.

Apres soundcheck Gaby came and ushered myself and two others in to do the interviews only for me to be stopped by the joker on the door and told to get outside again because I didn't have a pass with the words "I hope you aren't taking a tape recorder into the gig" making himself look big to all the fans milling about hoping for a glimpse of their idols. At this point I was pretty pissed off and almost aborted the whole thing until persuaded otherwise in no uncertain terms by Dave Constable. Gaby came back looking for me and this time I got in with no trouble.

However, when I got to the room chosen for the tete-a-tete, Stefan Kaufmann was already being grilled by the previously mentioned duo, both from publications that don't mean a fuck anywhere, apart from in their respective localities (one being a Fanzine, the other a London based music paper they have to give away to get rid of). Also there to my surprise was Pete Moore, an acquaintance who was representing a respected LA publication. He was getting pretty well fed up with the two clowns and went in search of Gaby. And so, Pete and I were subsequently ushered into ACCEPT's dressing room by Wolf Hoffmann, offered beer and finally got down to business.

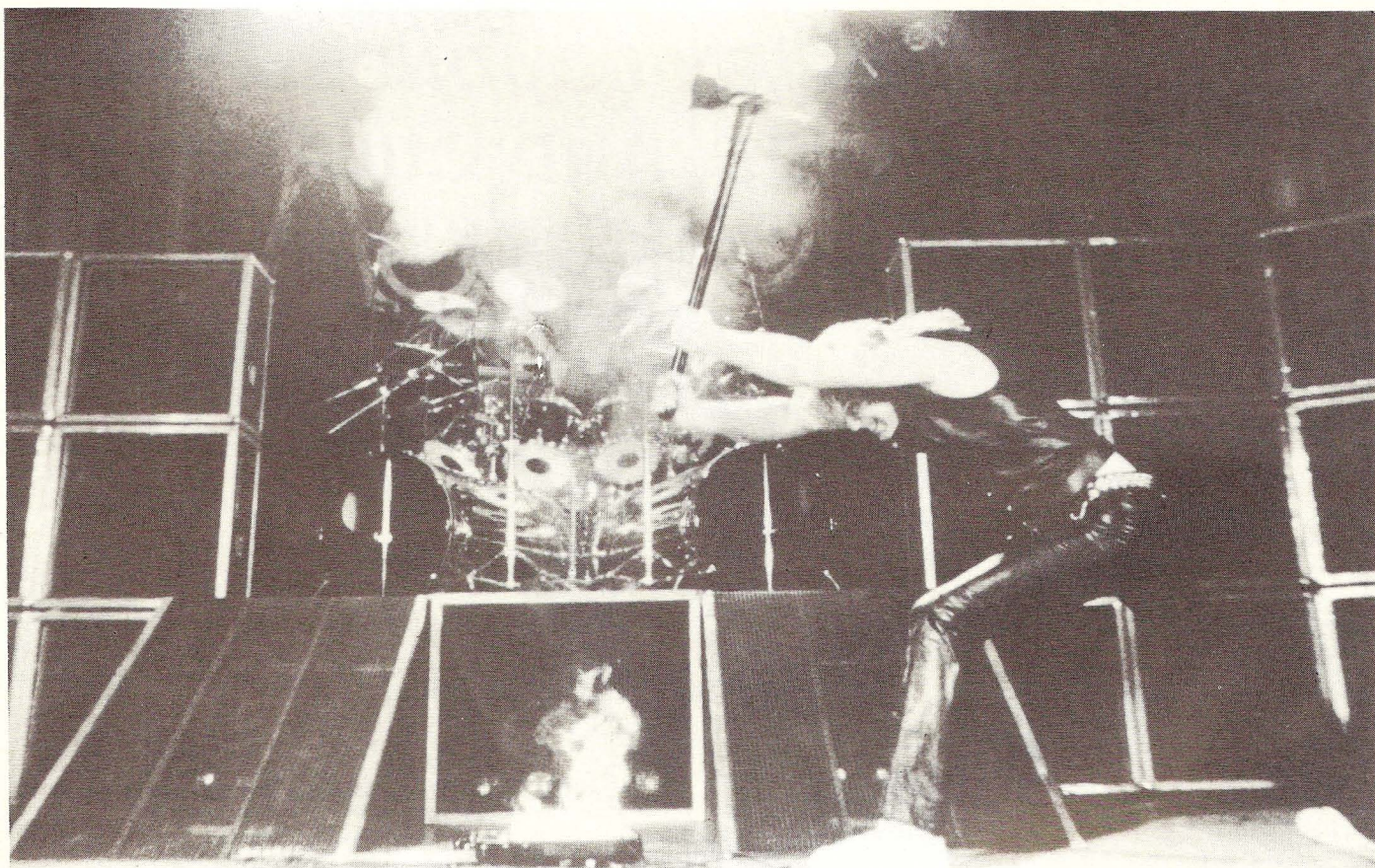
There was a time early last year when

Udo Dirkschneider, ACCEPT's vocalist was reported to have left the band - furthering this by singing with RAVEN on a one-off single. Did Udo leave and if so, why is he now back? "Yeah, there were a lot of questions about it. It was only a rumour (that he left). He only did the one song with RAVEN just for fun in the studio and also production work. You see we are all totally free in our spare time to do what we want and Udo likes doing production work, he's still a member of the band."

This was ACCEPT's first headlining tour of the UK. The last time the outfit toured here was back in 1981 as support to JUDAS PRIEST. How did the current tour compare with that badly promoted support slot? "Oh yes, it's much better because we are headlining this time. If we go as a support band we cannot give the fans our whole show. You can't smash guitars and things as a support band nor do you have the space and room that headline bands have."

It's highly amusing for me to see ACCEPT being hailed as the new Kings of metal. I wonder how many of the boo-boys who attended any of those PRIEST shows were in attendance on this tour cheering on the Teutonic Titans. They were the bastards who dismissed at a glance of Udo's glitter trousers one of the most powerful and invigorating heavy metal acts. I was there in '81 lapping up every ounce of heavyweight metal. Why were people laughing at them? Why were people laughing at me and a few others who demanded an encore... "ZUGABE!?!"

Three years on then and ACCEPT have a major record deal and a first class album in "Balls To The Wall". This new release differs from previous output in as much as the lyrics are more aggressive, even 'socially aware' as



Pete Moore put it. Why the change? "This is the first record we are making with these 'other' lyrics. Before we were writing lyrics that every other heavy metal band is doing about motorbikes, going on tour or Demons and hell-stuff like that. At the time we were quite happy with that, but now we write about problems we have had and other people have. There's a kind of red-line in all the lyrics, a Balls-to-the-wall kind of situation. That's what each song has in common with the other."

One of the main factors of ACCEPT'S popularity has been due to their success in Holland. 'Aardschok' were the first magazine to give them the media support they needed and it was due to the efforts of Metal Mike Van Rijswijk and Stefan Rooyackers of that publication in spreading the word the world over about the band that got ACCEPT known as, perhaps the finest European metal outfit. Did Wolf feel like I do that the Dutch and to some extent the Belgians were more into Heavy Metal than any other nation and also quick to grasp onto the newer acts instead of following the usual, boring DEEP PURPLE spin-off's? "Oh yeah. They are much more into HM than anywhere else in the world. The first country we played in outside Germany was Holland and we've had fans there for years and years."

With the recent revival of metal in the USA it was obvious that ACCEPT would be going to the US. When do they intend going? "In March, as a support tour but we don't know exactly which band we will be touring with yet. We've had 'Balls To The Wall' released there and a few months previously, 'Restless And Wild' was released over there also. I think 'Breaker' was available, but I'm not sure about the first two, they were available on import though."

The band's 1982 LP release, the gargantuan metal album "Restless And Wild" was released in the UK on the dodgy Heavy Metal Records label. I had heard from a pretty reliable source that the LP was released by HMR after they paid ACCEPT the mammoth sum of £500!!! Why did ACCEPT sign? "I'm not sure why because it was the business of the management and I don't care much for these problems (he means the business side). They are a small company but I think quite a good one. They made quite a lot for us (I take it he means money) by releasing a picture disc as well."

CBS is the band's first major label. Previous releases have been with the German Metronome label and "I'm A Rebel" was released in the UK on Logo. Wolf didn't know much about how ACCEPT got the current deal. It occurred to me that if this was the case with the rest of the band then it's no wonder they've been ripped off in the past. Gaby Hauke however has worked her guts out for ACCEPT and turned them into an even more exciting prospect than they were before.

With "Restless And Wild", Jorg Fischer had left the band before ACCEPT went into the studio. A friend of theirs, Jan Kommet played on the demo tracks with Wolf doing everything when it came to recording the actual record, Herman Frank took over Jorg's role following the album's release. Why hadn't Jan got the job? "Well, we couldn't find a suitable guitarist between the time Jorg left and when we went into the studio, so in order to have more the feeling of the full band we took Jan into the studio. I did most of the guitarwork on the LP (Aha! so Jan did appear on it) Jan was just a friend from Solingen, he came in for fun!"

Is it true that before you got Herman that you were interested in Mandy Meyer (who joined KROKUS and is now in the US band COBRA)? "Yes, I think we contacted him but we never met or played together. It was just an idea as he was available at the time, but it never went any further."

An interesting aside regarding "Restless And Wild" was that Pete Moore told me that the intro to "Fast As A Shark" with the German Folk song "Hi-De-Hi-Do" was sung by none other than Dieter Dierks on a recording made when he was an 11 year old schoolboy! Why did ACCEPT use it as an intro to such a brutal metal song? "We tried to find something that was a big contrast to the following heavy metal number!" Wolf would like to make it quite clear that he didn't tell us about the Dieter Dierks involvement!!!

Speaking of Dieter Dierks, one of his mobile recording studios was parked outside. Were ACCEPT planning a live album as their next offering? "No! No! They just happened to be around so we said 'Why don't you tape our show at Hammersmith', we know them and it doesn't cost anything, we're just doing it for fun. With a live album you need to record more than just one show to get a good live LP, so you can pick the best songs from each show."



Pic Eric de Haas

So what's in store for ACCEPT in their quest for world domination in 1984? "As I said earlier we are going to America in March and then we need to write new songs for the next record, go into the studio in maybe July or August and then maybe in the Autumn another European tour."

How about a video? "Ah yes. In a few says we are coming back to London to do a video of 'Balls To The Wall' and 'London Leather Boys' but I don't know exactly what they will be like as I haven't seen the screenplay."

Later that evening, a packed Hammersmith Odeon bore witness to a real heavy metal concert and though ACCEPT did get slightly boring and repetitive during the middle of the show, American readers are in for a treat once the band hit the States as they probably are doing as you read this. For any American metal fans who don't know what to expect here's Wolf again:- "I'm sure they will be impressed with our show. I think that there's no other band like us that is touring in America (Don't kid yourself! - ED) and I'm sure the American kids will love our show. I think we will do quite well over there. Our effects may be limited by being a support band, but I'm sure our power and energy will make up for that." BALLS TO THE WALL... GOD BLESS YA!

Pretty Maids

Bernard Doe comes face to face with the Bad Boys of Denmark

We first featured PRETTY MAIDS in METAL FORCES No.1, just prior to the release of their debut 6-track mini-album, since then the band have completed a successful tour of England as well as supporting major acts such as BLACK SABBATH, RAINBOW and JUDAS PRIEST in Scandinavia and now the Danish 6-piece - voted No.1 Most Promising Band in the METAL FORCES Poll - are on the verge of signing a major recording deal.

Success has certainly come MAIDS' way fairly rapidly during the past few months. Their first date in Oslo, Norway on the SABBATH tour was only the fourth time the band had performed live - a nerving experience that the young Danes calmly took in their stride impressing everyone with their brand of hard driving melodic metal. SABBATH's Ian Gillan was so impressed with the band's talents that he recommended them to producer Tony Wilson. This led to PRETTY MAIDS recording a 4-track radio session for the legendary "Friday Rock Show" while they were over in England.

Pic Bernard Doe



Ken Hammer

Supporting top name bands such as SABBATH and PRIEST is obviously invaluable experience to any young up-and-coming band, but their support slot with RAINBOW in Copenhagen will be one that they will want to forget. Guitarist Ken Hammer - "We didn't get on very well with the crew." Ronnie Atkins (Vocals) - "The beginning of the show was very good, but after three numbers the sound engineers destroyed the sound." Phil Moorhead (Drums) - "Yeah, it was terrible, although we still went down well with the crowd." Ritchie Blackmore was apparently in one of his famous bad moods during the show, which eventually resulted in a riot. Ken - "RAINBOW only played for about 35 minutes and then Ritchie Blackmore didn't want to play anymore although the rest of the band wanted to continue." Phil - "There was only about 1500 people there and I think he expected more so he didn't want to play." Allan Owen (Keyboards) - "I think if they had gone back on stage and played a couple of encores then nothing would have happened, but he didn't so the audience went crazy and started smashing everything up and a lot of kids were taken to hospital."

So how had the bands first UK tour gone? Ken - "Very successful really compared to how I thought it would be." Phil - "The audiences are very demanding over here and some places took a while for the crowds to warm up, but we really enjoyed the tour."

Live, PRETTY MAIDS even surpassed my somewhat biased expectations. Producing a well balanced set of power riffing and melodic mayhem coming over far heavier than their studio product. One thing I did miss however was the taped intro to "Bad Boys" that appears on the album. Ken - "Well actually that's a bit embarrassing. First we left the original tape in Denmark, then after we had made a copy

over here Wilf, our sound engineers tape deck broke, so we couldn't use it."

There was some criticism about the presence of Keyboardist Allan Owen. The general opinion seemed to be why have a keyboard played when you can't hear him? Ken - "A lot of people said to me after the gigs that they couldn't hear Allan on stage, which is strange because if you listen to the tapes we made of some of the shows you can hear quite a bit of keyboards, although admittedly we don't like to overdo the keyboard effect." Phil - "Heavy Metal isn't really music for keyboards, that's why we keep them in the background." Allan - "If you listen to the album, then that's the sort of balance we try to get live."



Ronnie Atkins

Pic Ken Anthony

Unfortunately the end of MAIDS UK tour was slightly marred by a completely out of order live gig slag-off from Kerrang's man with the cap - Malcolm Dome. Now I as much as anyone believe that every individual is entitled to their own opinion but how can a fair review be given when the reviewer spends the entire evening in the bar with fellow Kerranger's and "acquaintances" (no doubt discussing the week's events at the local synagogue!) paying no attention to the band's performance. It seems to me that PRETTY MAIDS have suffered the "build 'em up, then knock 'em down" trick that's so popular with the

music press, having been given such a rave album review by Dome a couple of months previously. Still all's well that ends well, as also present at the MAIDS Fulham Greyhound gig (the show that Dome was so enthusiastic about!) was a representative from CBS Records who was so impressed by the band's performance that the label are about to sign the band and release the "Pretty Maids" mini-album in Denmark, France, Belgium and Holland once a compensation fee has been agreed with Bullet Records whom the Danes had signed a five year contract with last spring. The six tracks have already been re-mixed in

Copenhagen and Ronnie Atkins has re-done the vocals.

Once pen has been put to paper on the CBS contract then MAIDS will start recording their debut full length album.

Phil - "We have most of the material ready for the new album. It will probably include all the tracks on our new demo ("Queen of Dreams", "Battle of Pride", "Cold Killer" and "Nightdancer") plus "Victims of Power" and maybe "Spanish Midnight", but it will be a different version than the one that's on the "Heavy Metal" demo." Ronnie - "We may also include a cover version of THIN LIZZY's "Little Darlin'", we played it every night

of our UK tour and it went down really well." Ken - "On the new album I think that it's important for us to get a good producer, especially an English one, because it will help the music sound a little more English than it already does. I didn't like the sound too much that we got on our mini-album."

So the future certainly looks bright for PRETTY MAIDS. Let's hope that they continue to get the recognition that their young talents undoubtedly deserve.

For more info and details of merchandise send an SAE/IRC to:- PRETTY MAIDS c/o 17 Livingstone Link, Stevenage, Herts., SG2 0EP ENGLAND.

SAVAGE GRACE DOMINATORS!!!

Way back on 1983, before Metallica and Anthrax released their fine L.P.'s came a band worthy enough to be the fastest heaviest group in the USA. This band were Savage Grace. Formed a year and a half ago, they went on to devastate audiences with their incredible live shows, featuring the superb voice of John Birk. They were originally featured on Metal Massacre II, without Birk who is a new addition. They went on to record their debut L.P. complete with new guitarist Kenny Powell who joined the line up of Christian Logue (Guitar), Brian East (Bass), and Don Finch (Drums).

Savage Grace started in July '81 as a three piece called Marquis de Sade and as Christian recalls "We didn't really form Savage Grace until Kenny joined in February of last year, that's when it all began." Dan adds "We did the cut on Metal Massacre before Kenny joined. That's not the real Savage Grace." Kenny the guitarist they all hold in such high esteem, was previously in a band from Tulsa, but Brian has probably the biggest claim to fame being in Alleybrat (remember "Singing in the Rain?") They recorded two singles in '80 and '81 but they died after I left them."

How did the E.P. come about? "We approached Brian Slagel with a demo tape, which he liked and in the end one cut appeared on Metal Massacre II." Chris went on to say that the demo is out on the Black Market (Yes I have a copy) but it's not Savage Grace, so don't mistake it for us now.

Were you pleased with how the E.P. came out? Kenny: "For the money spent, we are pleased with the result but expect much better with the second effort". "We learnt alot from it but stand by it because it represents where we were musically, lyrically and melodically (uh!) at the time." adds John "but I feel making a record is like writing a chapter in a book, so each record is relative and should make the listener want more and should improve with each effort."

What impact do you think you've made with this

one?

"We don't want to change the world or anything like that, just put out our music, get some recognition from listeners and tell everyone in our way that hardcore metal is alive and well in America.

"The immediate reaction is mostly positive to the record". Dan says "There are a few poseurs out there in the press who think we're posing." Kenny reckons that real hardcore fans seem to appreciate Savage Grace and none has told John they suck (his words not mine!), who also goes on to say. "We have a hardcore headbanging crowd that are really into the show and music and having fun. They put out as much as we do and in our eyes they're the best!!"

Finally, what have you planned for '84?

"We start recording an L.P. in January. We're also looking for some sort of backing for touring, so we can show the world we can really turn it out. If you like our recorded stuff you should see us live! Not lots of effects like fog, explosives or raw meat but intense energy and lots of headbanging."

Steve Hammonds



Pic Rick Smith

ALICE'S RESTAURANT

Where Metal's On The Menu

Bernard Doe's article on WMSC-FM Radio(US) in issue two of METAL FORCES sparked a wave of protest from irate UK metal fans, suggesting we were not interested in metal radio in the UK. Well hopefully to please those who thought that was the case, we present to you the UK's only true HM radio station - Alice's Restaurant.

A pirate station, Alice's was formed in 1978 by three people who were fed up with the bland output on the likes of Radio One and Capital. The original three were Dave Collins, Dave Lane and Brian Marshall.

The original format was a combination of Rock and New Wave and the broadcasts were made on 1503KHZ AM (199 metres). The Rock/New Wave worked well until the latter part of 1981, when it was decided that Alice's was becoming too diverse and the station was in danger of losing its identity.

The result: Two new stations were formed. Phoenix Radio would look after the New Wave content and Alice's Restaurant the Rock. At the same time both stations transferred to FM. On 2nd January 1982, Alice's Restaurant 90.4 FM made its debut.

Of the original members Dave Collins and Dave Lane stayed with Alice's and Brian Marshall took control of Phoenix.

Alice's is the only station in the UK whose format consists of a Heavy Metal/Rock/Prog.Rock content and the station broadcasts over an area of around 30 miles from Central London. These broadcasts reach around 15,000 ears, (according to a Home Office Report).

Alice's Restaurant broadcasts from 11pm on Saturdays to 12 noon on Sundays. There are fifteen staff of which six are DJ's, these are:-

PAUL CHAMBERLAIN - Alice's newest recruit, having been 'nicked' off the small N.London AM station Radio Amanda. Takes particular interest in new bands and demo tapes.

DAVE COLLINS - Founder member, tends to play a considerable amount of the softer side of Rock as well as a number of classics.

BEAR (real name not known) - Formally with late sixties pirate station Radio Telstar and a community station Radio Amy.(Grandad of Rock Radio!) Bear plays anything from AC/DC to ZZ TOP and usually puts in a bit of comedy from CHEECH AND CHONG.

TONY WARREN - ex-Radio Pulstar. Seems to know everything there is to know on the Prog.Rock scene. Generally does silly (5 hour) shows in the early hours of the morning.(All the boring bits eh! Ed).

DAVE LANE - A real classics man but also makes sure that some of the well known artists(like TRAVERS and TROWER) who never get airplay in the UK actually get some.

STEVE PRICE - (Formally a layabout! Joke!) Responsible for new releases and imports. Works closely with the music industry and the import specialists (such as 'Shades'). The real hardcore stuff gets airing on his and Paul Chamberlain's shows.

A number of UK and International guests have appeared on Alice's including VIRGIN STEEL, MERCYFUL FATE, Neil Murray(WHITESNAKE) and Tracey Lamb(ROCK GODDESS/SHE).

Alice's Restaurant has a phoneline which operates to collate requests whilst the station is on air. This is manned (or should I say womanned!) by the infamous Debbie.

Of course running a Pirate Radio Station is a dangerous business and 'busts' can often occur. As well as taking the station off the air temporarily these busts also costs those within the station money to pay for lost equipment. To help combat this and help pay for rigs there is an Alice's Restaurant Metal Mobile, which takes the music to the people.

So Alice's Restaurant is probably the only total HM/Ard Rock Station in Europe - hopefully pressurising for two things - a change in the normal day to day crap played on BBC and the like, and for the legalisation of Pirate Radio.

We here at METAL FORCES wish them all the best and many more hours of Metallic broadcasting.

Demo Tapes should be sent to: Alice's Restaurant, 1 St Barnabas Road, Woodford Green, Essex.

T.Shirts are available for £3.95 and Badges at 30p.

DAVID CONSTABLE (With a little help from some friends!).

MOST REQUESTED ALBUMS IN 1983 ON ALICE'S REQUEST LINE

1. METALLICA - "Kill'em All"
2. SAVATAGE - "Sirens"
3. NIGHTRANGER - "Dawn Patrol"
4. PALLAS - "Arrive Alive"
5. X-RAY - "Hard Section"
6. MANOWAR - "Into Glory Ride"
7. DIO - "Holy Diver"
8. IQ - "IQ"
9. MARILLION - "Script For A Jester's Tear"
10. ZZ TOP - "Eliminator"
11. Y & T - "Mean Strak"
12. QUIET RIOT - "Metal Health"
13. HEADPINS - "Turn It Loud"
14. THE RODS - "In The Raw"
15. SAVAGE - "Loose'n'Lethal"
16. ACCEPT - "Restless And Wild"
17. PRETTY MAIDS - Mini LP/Demo
18. KISS - "Creatures Of The Night"
19. STREETS - 1st
20. QUEENSRYCHE - "Queen Of The Reich" (EP)

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SÃO PAULO

THE RODS

Interview with Carl Canedy

It was the week before Christmas and all thru the house, (actually The Sunrise Studios in Hollywood) not a creature was stirring, not even a mouse. Probably because they were blown out the front door by the recording of the debut LP by HELSTAR, and the unlikely Santa Claus at the reign of this metallic sleighride is Carl Canedy of THE RODS. During a break in recording, I talked to Carl about THE RODS and their plans in '84.

HOW WERE THE RODS FORMED?

"Myself and David formed the band about 4½ years ago. I was rehearsing in the same hall that ELF was and neither one of us were happy in the outfit that we were in, so we decided to start THE RODS. Then we went thru a few different bass players til we found Gary."

HOW DID YOU GO ABOUT CHOOSING "KEEP ME HANGING ON" AS A COVER ON "WILD DOGS"?

"Do you want the Hollywood version or the real version of this story? The real story is that we were getting all sorts of input from fans, critics and the record company on what sort of cover songs we should do. There was some record company politics on why we should do a cover. Anyway, we originally wanted to do "Born To Be Wild". So, when it came around to the day before going into the studio, we opted for "Keep Me Hanging On". Arista UK then released it as a single, and even made it into a picture disc. That's the real story. The Hollywood version is that we always like to dress up in drag and do covers of THE SUPREMES (laughter)."

THE CHANGE IN SOUND ON "WILD DOGS" AND "IN THE RAW" WAS VERY NOTICABLE, WAS THAT THE MAIN REASON FOR LEAVING ARISTA?

"Right, Mike Bone at Arista was the guy who signed us up; he was really into metal. Too bad that he was the only one at Arista into metal. Arista UK really gave us the push that we needed, but there was nothing over here. We didn't fit into the direction Arista were going. Of course, KROKUS is still signed with them, but they have such a massive European following. Anyway, that's why we asked to leave."

HOW DID YOU COME ACROSS SIGNING WITH SHRAPNEL?

That was struck up by our manager. We decided to record a demo after we left Arista. We had a bunch of songs we wanted to do, so we put it together in five hours with the help of our engineer Chris 'Mr Metal' Bubacz. He gave it to Mike Varney and Mike released it "As Is" on his own Shrapnel label. He wanted to title it "Raw The Way You Like It".



TELL US ABOUT THE NEW LP THE RODS ARE ABOUT TO RELEASE?

"Aah, the live LP! As you well know we're now on Combat Records, and in February they're going to release "The Rods Live", it's all new material, except for "Hurricane". It was recorded on 7 or 8 early fall dates that we did with TWISTED SISTER and MOTORHEAD. We have these favourite clubs that we love to play at, so we decided to record a few songs there, since we knew they would be good shows."

HOW DO YOU LIKE PRODUCING THE NEW HELSTAR LP?

"Wow! These guys are just great. The camaraderie these guys have for each other is really unusual. Some bands have petty rivalries during recording sessions. One guy thinks the other guy is trying to show off and steal the show and they get pissed off at each other, but not HELSTAR. I think that's what makes or breaks a band sometimes, another thing I like about them is their approach to writing. It's unique and something that is going to set them apart from the rest."

I UNDERSTAND YOU HAVE BEEN DOING A LOT OF PRODUCING LATELY?

"Well, I just got done producing the brand new ANTHRAX LP. Another great young band that popped up out of nowhere. I also did the second EXCITER LP and an EP for new band call TT QUICK. They're a band who up until recently were doing only covers."

WHAT ARE THE RODS PLANS FOR TOURING IN '84?

"We'll be doing a European tour with EXCITER and METALLICA. Then we hope to get back over here and do a real tour of the US."

THE RODS new studio LP "Bad Blood" should be released in early April on Combat Records. Look for it!

MIKE VERGANE

VENOMOUS

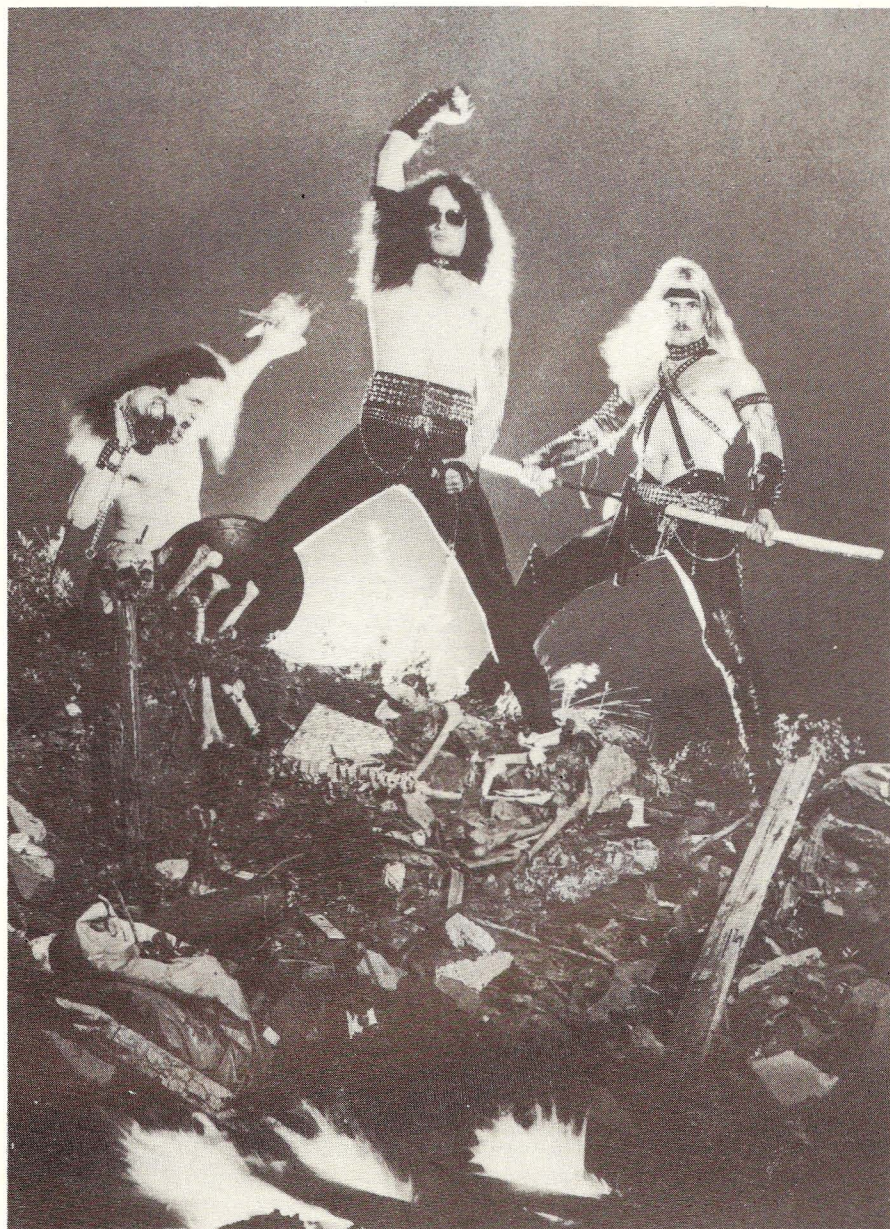
BUT THESE BLACK ADDER'S REALLY MEAN BUSINESS AS DAVE REYNOLDS FINDS TO HIS COST (A LARGE TELEPHONE BILL)

The World is ravaged by a ferocious Nuclear War on such a horrific scale that it makes 'The Day After' look like a normal Saturday afternoon's sport for the Inter-City Firm. The ground is scorched, the sky a dull grey. A wailing noise emanates from a pile of rubble on the near horizon, once central London. The noise is unbearable. You put your scar-ridden hands to the remains of your ears and scream for mercy. Suddenly a hunchbacked mutant emerges from a hole in the ground and beckons you near in a rough East London accent "'ere mate. Wanna buy the new VENOM album?"

After losing a few fans to the evil clutches of newest Death Metal Gods HELLHAMMER, VENOM, the infamous black metal merchants from Newcastle are preparing themselves for what's been regarded by some as "Their Year". VENOM are the Neat Record label's best/worst band, a group who make MOTORHEAD look like CULTURE CLUB in comparison. Can you imagine Lemmy dolled up like Boy George?! Me neither! Not the sort of music to make Doe-esque babies to, more constructing supertankers!!

'Production' is a foreign word to VENOM, if it sounds too good they scrap it. VENOM dig up from the depths of the filthiest earth material not normally worth a shit to the music industry, aided by a Mantas guitar sound that makes your tweeters surrender and die. Cronos and Abaddon combine the bass and drums to bring you a sound that is guaranteed to put you off listening to metal on your personal stereo for life, (which reminds me, ever listened to SABBATH on the bog?! Woodstock man!!) VENOM are metal up yer ass alright. Pass the sickbag ALICE COOPER. VENOM stop at nothing less than MEGADEATH!! So what's their appeal?

Mantas: "I don't know really. Maybe it's our image or the stageman, or perhaps it's because we're the heaviest band in the world. HM fans want real heavy metal bands these days and no more of this shitty FOREIGNER, STYX, REO SPEEDWAGON stuff. People are



sick of all that. When we were over in the States all you heard on the radio was JOURNEY or KANSAS. We were talking to some fans in the US and they don't want to hear that, they want our kind of music. They don't even like RAVEN anymore!" I hear you're none too keen on RAVEN either? "Well I liked their first LP and they're decent blokes, but the new stuff is too commercial."

At the time of our conversation VENOM had just finished recording their new album and were in the process of mixing it down. "Yeah, it'll be out in February to coincide with our European tour. It's called "At War With Satan" with the concept side (a continuation from

their last release) with the rest being the usual VENOM metallic onslaught." Where is your tour taking you?

"We're starting out in Zurich, Switzerland and then hitting all the major European countries, plus one date in England, possibly in Birmingham."

As you many know, Britain isn't VENOM's favourite place these days, nor is it mine. The band's notorious tent stomper/bassist Cronos explained "We don't care for this country. I'm sure you'll agree it's nothing but a fucking shithole. We're aiming more for a foreign market because that's where our fans are. We don't sell enough records in the UK to really bother about it."

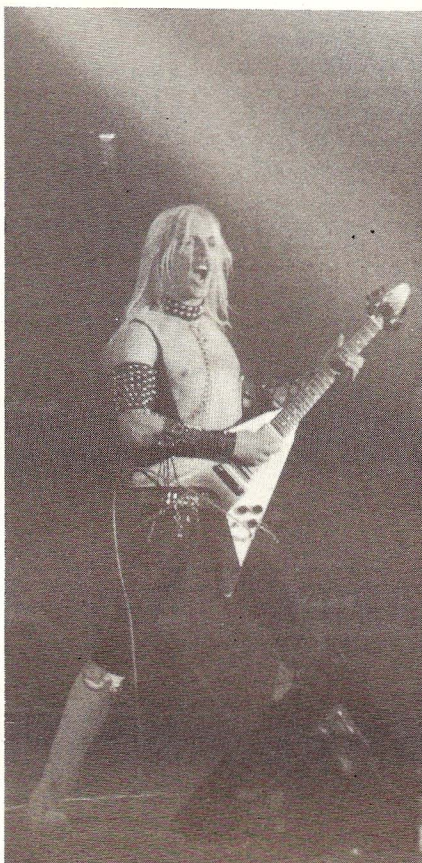
REPTILES

A case of "you hate us, we hate you" approach and I really don't blame them. Cronos is the epitome of VENOM "I'm not! The drummer's the pit!", an evil maniac, wielding the bass in suitable psycho fashion. The band may not be the most brilliant of musicians, but you can't help liking what they do in a sort of perverted, masochistic kind of way! Most people can't abide the group, but there's not one member of the MF team who doesn't like them, lapping up each subsequent release that's always full of no holds barred, no tits bared (Witchsmeller pursyvent... sorry, WITCHFINDER GENERAL they are not! You won't find any Joanne Latham type wenches on VENOM album covers) barrage of MEGA molten mayhem. Hot, heavy and as soothing as an SS20 up the backside applied by the metal mistress of your choice! (Take your pick from Betsy, Wendy O' or Fabienne Shine).

So, what are VENOM's major plans for 1984? Mantas: "Well, I suppose just hanging around to see the bomb drop! No, we've got a new single that should be out after our tour; 'Warhead'/'Seven Gates Of Hell'. We might be recording some of the gigs in Europe for a possible live single, perhaps we'll do another single just before we go in and record our fourth LP in October. We've got everything written for it."

This fourth LP will more than likely include a track called "Possessed" which portions of the lyrics have been printed on the back of each VENOM album to date. Anything else lined-up? Cronos: "We're doing a new video in Paris to promote the 'Warhead' single. Basically it's to show promoters our stagershow, who don't believe how big it is." Yeah, I saw your previous video, it was amazing. It kicked the fuck out of the KISS live show... "That's right. But the new stagershow is four or five times bigger and better than that one. It's gonna be fuckin' unbelievable!"

How much did your original video cost? "Not that much really, about 3-4 grand, financed by ourselves. The good thing about it was that it turned out the way we wanted it too and not the way some fuckin' producer would do it."



Pic Phil DiBenedetto

By now you should all have your hands on a copy of the just released "At War With Satan" album and the band assured me that it "Kicks the shit out of 'Black Metal' as much as 'Black Metal' destroyed 'Welcome to Hell'" ("That album's shit isn't it?" says Cronos).

VENOM are billed to appear at the AARDSCHOKDAG along with METALLICA, SAVAGE and TOKYO BLADE in the Netherlands.

What about the 'feud' with MERCYFUL FATE? The question brought hysterical laughter from Cronos, but Mantas remained composed "Aha! King Billy, we met them ('y'mean they met us' interrupted Cronos) at last years AARDSCHOKDAG. They're OK as people, but we don't like their music at all." Enough said.

The VENOM tour ('At War With Europe'?) is: Zurich, Switzerland Feb 3rd; Vienna, Austria 5th; Nuremburg, Germany 7th; Paris, France 9th; Aardschokdag Netherlands 11th; Belgium 12th; and the UK (as stated earlier, possibly at the Birmingham Odeon) on 14th. MF will be at least attending two of those dates. "The Seven Dates Of Hell!"

The future looks good for Newcastle's baddest. One thing's for certain, VENOM won't be making any compromises regarding their musical direction. Who dares play Black Metal's heaviest sons of Satan will be a man who hath sense to know what Heavy Metal is all about.

A tattered cardboard record sleeve bearing the slab of plastic entitled "At War With Satan" is thrust into your hands "£4.99 please mate." The mutant waits eagerly for the torn green ones "No change I'm afraid." Your eyes meet, he is truly hideous. In one swift move you kick the bastard in the groin and run off complete with album. "Now this should get a great review in the next METAL FORCES." You smile knowingly. The Reptile's have returned.



Pic Phil DiBenedetto

YNGWIE MALMSTEEN

K J Doughton Speaks To The Swedish Axe Hero

Whilst the name Yngwie Malmsteen might not be as catchy or pronounceable as Eddie Van Halen or Gary Moore, it's destined to become a renowned term among guitar hero circles in no time at all. Malmsteen has taken America by surprise and is destined to be the next ground breaking innovator of the six-string instrument, having arrived here in the States early last year after heavy metal entrepreneur Mike Varney caught an earful of his self-produced demo tape, accomplished through he and his band RISING FORCE. Varney was so enthralled by Malmsteen's phenomenal speed and exotic use of Blackmoresque scale structures, as well as his complex compositional skills, that he insisted the 19-year old axeman be transported from his hometown of Stockholm, Sweden, onto Stateside soil.

Upon arriving in America, Malmsteen quickly joined the ranks of LA-based metal unit STEELER and cut an album with the band on Shrapnel Records last fall. At the same time, he was quickly gaining attention through his flamboyant stage antics and charismatic presence; upon arriving in San Francisco for an April appearance with STEELER, he was greeted with a response no less than fanatical, with hundreds of Bay Area metal enthusiasts in awe over Malmsteen's uncannily fast fingerwork, inspired by and performed in the tradition of such legendary guitar gods as Uli Roth and more inevitably, Ritchie Blackmore.

Recently Malmsteen resigned from STEELER to take up guitar chores with ALCATRAZZ, a move that virtually guarantees him superstardom. In addition to Malmsteen's talents, the band also boasts the vocal abilities of Graham Bonnett, renowned among rock fans having previously held stints with RAINBOW and MSG. Bonnett's powerful voice, accompanied by the backup talents of keyboardist Jimmy Waldo, bassist Gary She (both ex-NEW ENGLAND), and drummer Jan Uvena (ex-ALICE COOPER), makes for an impressive foundation which Yngwie uses to his fullest as a showcase for his soon-to-be-discovered guitar brilliance.

In addition to playing all guitarwork for the band, Malmsteen is also a proficient songwriter. Besides co-writing all material for ALCATRAZZ'S self-titled debut LP (Rocshire Records), he has also composed numerous brilliant RISING FORCE-period numbers, one of which is played live during the band's current set - the complex instrumental "Evil Eye".

WHEN DID YOU OFFICIALLY START RISING FORCE?

It depends on how you look at it: I started my first band in 1976 when I was thirteen, but it wasn't called RISING FORCE - it was called POWERHOUSE. Then I took a singer in, and he had a band called RISING. Then I kicked him out, and I thought, well, I still wanna keep this name RISING, but I wanted to add something to it, hence the name RISING FORCE. That was in 1978 - I was sixteen. Since then, I had a hell of a lot of different line-ups, like twenty five different line-ups, with members going in and out of the band. It was kind of a weird situation really.

DID YOU PLAY MANY LIVE SHOWS DURING THE EARLY RISING FORCE DAYS IN SWEDEN?

Oh, yeah!



LOTS OF PYROTECHNICS?

Yeah, always burning and smashing guitars!

WHY DID YOU CHOOSE BLACKMORE AS A SOLE INFLUENCE DURING YOUR YOUTH?

The whole thing started out when I got my first guitar, when I was five years old, but I never really played it until I was seven, when I saw a TV programme with Jimi Hendrix and I saw him burn the guitar and all that stuff. That motivated me to start playing, and from the time I was seven I played and played all the time. Two years later, I got DEEP PURPLE's "Fireball" for my birthday. That turned me onto Ritchie Blackmore. From then on, so to speak, I started to learn all the things he'd done. I kept on doing that stuff 'til around '77, and from the day I started all the RISING FORCE shit, I didn't listen to Blackmore at all. I went from the whole fanatical thing about Blackmore towards hating him. I hated everything about Ritchie Blackmore! Now I kind of like him - I respect him for what he is - but I don't respect him for being a guitar player. I don't think he can play anymore.

HAS ANYONE SINCE TAKEN HIS PLACE (AS A FAVOURTIE GUITARIST)?

No, I don't have any favourites. I don't listen to any guitar players at all, ever. I don't try to copy anybody. You see, for a brief period after I listened to Ritchie, I started listening to Uli (Roth) and I thought his stuff was great, but after awhile I kind of got tired of that stuff, too. You see, I feel very limiting to try to do what someone else has done. I want to do something on my own. So eventually, I started listening more and more to classical music. I'd already listened to a lot of classical stuff, since I was in third grade. My mother used to have stacks of classical stuff.....Bach and everything.....

DO YOU STILL LISTEN TO CLASSICAL TODAY?

Yes, that's all I ever listen to; never anything else.

DID ANY MUSICIANS FROM THE EARLY RISING FORCE LINE-UPS EVER GO ON TO FORM OTHER BANDS?

Yeah. Have you ever heard of a band called EUROPE? That bass player (John Leven) used to be in RISING FORCE. There's another Swedish group called GLORY BELLS BAND - that's the drummer for RISING FORCE. Basically I played with every musician in Sweden at one time or another.

HOW DID YOU GET INVOLVED WITH SILVER MOUNTAIN?

Just one month before I left for America - it was the New Year's Eve of last year - I met a guy in a music store who was a good friend of SILVER MOUNTAIN'S. At the time, the band lived a couple of towns away, but I needed some musicians for RISING FORCE 'cause I'd kicked everybody else out. The guys from SILVER MOUNTAIN knew about me and wanted to form RISING FORCE with me. So I went to their town for two days and rehearsed and recorded a demo. On that demo was the original song "Evil Eye" which we played tonight. I wrote that song with them, the same day we played it (for the demo), actually. That's the only time I played with them though. They were never really in my band or nothing.

IT'S HARD TO IMAGINE YOU PLAYING IN A BAND OF SUCH CONTRASTING STYLE AS STEELER. HOW DID YOU GET ALONG WITH RON KEEL (BAND LEADER)?

I didn't! I was close to killing him several times.

WHAT WAS YOUR INITIAL REACTION TO VARNEY'S OFFER TO BRING YOU TO AMERICA?

He called me up and said he wanted me to come over and do a solo album. One week later Ron Keel called me up and said he wanted me to join his STEELER shit. Actually, I received that call the very day I got home from doing the SILVER MOUNTAIN sessions.

HAD YOU EVER HEARD STEELER PREVIOUSLY?

No, I'd never heard about them. But I'd always had the intentions of joining a band in America, even though they may have been shitty, because I could play live and get exposure and eventually get a better gig instead of just doing a solo album and never playing live. So that's what I did - I joined STEELER for three months and started getting other offers - from Phil Mogg, all kinds of shit.

DID YOU FIND STEELER'S MATERIAL TO BE LIMITING?

I think he (Ron Keel) cannot compose more than a turd. He's as musical as a turd, know what I mean? Musically dead. He refuses to do melodies. It has to be one note like "Cold Day In Hell" or "Backseat Driver" (starts singing choruses).

I NOTICE YOUR ATTIRE HOSTS MANY PENTAGRAMS. ARE YOU INTO WITCHCRAFT?

No, but I'm very into the occult. It's very hard to explain.... it's like I possess the knowledge of the witch, ya know... the power of the mind, not devil worshipping. Unfortunately, when I first joined STEELER they all thought I was a devil worshipper 'cause all my RISING FORCE stickers said 'Heavy 666 Metal'. Varney freaked out; he calls me up and says "Hey man, I brought you all the way from Sweden and I don't wanna hear any of this crap about you being a devil worshipper."

HOW CAN YOU STAY IN TUNE AND HIT THE VIBRATO ALL NIGHT LONG?

It's just a matter of doing it right. You don't have to spend \$250 on a fucking Floyd Rose if you know how to handle it.

SOMETIMES WITH STEELER YOU SOUNDED AS THOUGH YOU WERE GOING OFF ON YOUR OWN LITTLE TRIP, JUST TO MAKE THEM LOOK BAD. DID YOU DO THAT ON PURPOSE?

Yes, I didn't want to play like them!

WHAT WAS YOUR INITIAL REACTION TO AMERICA?

First of all, I want to say that I was so happy - so relieved - that all my efforts at last did work. I was working so hard with RISING FORCE, but nothing had really happened. I was doing all those demos and shit, and it never seemed to amount to anything. I was so relieved when things began happening - I started getting tons of fucking fan letters and stuff - and I didn't really care that I had to join a shit band. I mean, STEELER's shit. But I didn't even care, 'cause the whole idea of being in America playing was to me so amazing, that I'd do anything to get there. However, I must say that the first impression I ever got of America was terrible. Because I lived in the same house as the whole band STEELER and we lived in a very, very bad area, with a lot of poor black people. We couldn't go out and get a hamburger after nine o'clock without being afraid of getting mugged. And the water tasted like shit, you know. It was a terrible experience to me. But later on I found out that if you go to the right places in America, the people can be very nice.

HOW MUCH OF A RESPONSE DID YOU GET FROM VARNEY'S 'SPOTLIGHT' COLUMN IN GUITAR PLAYER MAGAZINE?

I got like 2,000 letters. My Mother just called me up the other day and said that she had like 8-900 letters from all over the World - France, Belgium, Indonesia, Japan, Czechoslovakia etc. I get Japanese fan letters from girls drawing my face and stuff, it's great. A lot of people would get all this attention and get a big ego. I don't go like that. I'm still very critical about my guitar playing and I don't think I'm anymore now that what I used to be. I'm still just as critical as I've always been.

WERE THERE ANY PARTICULAR BLACKMORE SOLOS THAT REALLY INFLUENCED YOU?

Yes, one off a song called "Demon's Eye", off "Fireball", but on the American version it's "Strange Kind Of Woman" instead of that song. It used to keep me up - awake all night - trying to play that solo.

DID YOU HAVE ANY OTHER OFFERS FROM BANDS BEFORE JOINING ALCATRAZZ?

Yes, the same day I joined up with Graham Bonnett, I was at Phil Mogg's house drinking and eating hamburgers. It was a very weird situation because it was the day after my last STEELER gig. Phil Mogg had been to that gig, and was real interested and he wanted me to come down to his house later. Later on that day, Graham Bonnett's manager called me up. The thing that attracted me to Graham's band was the fact that they didn't have any songs already written and I like to write songs. I knew that if I joined this band I could write all the material. As for Phil Mogg, he was a real nice guy and everything, but he was too laid back. It was like "Yeah, yeah, have a beer, have a hamburger." And I'm like a workaholic: I want to work - I want to play!



Lords Of Metal

Sweden's AXEWITCH, burst onto the Metal scene out of nowhere early last year with the release of their debut EP "Pray For Metal" - 4 tracks of heavy, black metal in the vein of BLACK SABBATH and SAVATAGE.

The band were formed in its present line-up of Anders Wallentoft (vocals), Magnus Jarl (guitar), Mickael Johansson (guitar), Tommy Brage (bass) and Mats Johansson (drums) in July 1981. Magnus, Tommy and Anders had previously played together in a band called HAZY, with Magnus and Tommy later forming IRON HAZE a band mixing PRIEST, LIZZY and SABBATH covers with their own original.

AXEWITCH spent their early months together rehearsing and perfecting their set, until in April 1982 came their first breakthrough, when they came second in a talent competition held in their home town of Linköping. This success gave the band the opportunity of being included on a compilation album. Then in January 1983, AXEWITCH took a further step towards stardom by recording the formentioned "Pray For Metal" EP on their own Axe label. This excellent vinyl offering soon won them a large following amongst hardcore metal fans worldwide and also helped gain them the attention of Web Records, a newly formed Swedish independant label. AXEWITCH signed to Web in April and in September went to Stockholm to record their debut album "The Lord Of Flies". The album may not be as raw as "Pray For Metal" but it shows the classier side of AXEWITCH highlighted by the twin leadwork of Jarl and Johansson - especially on the title track.

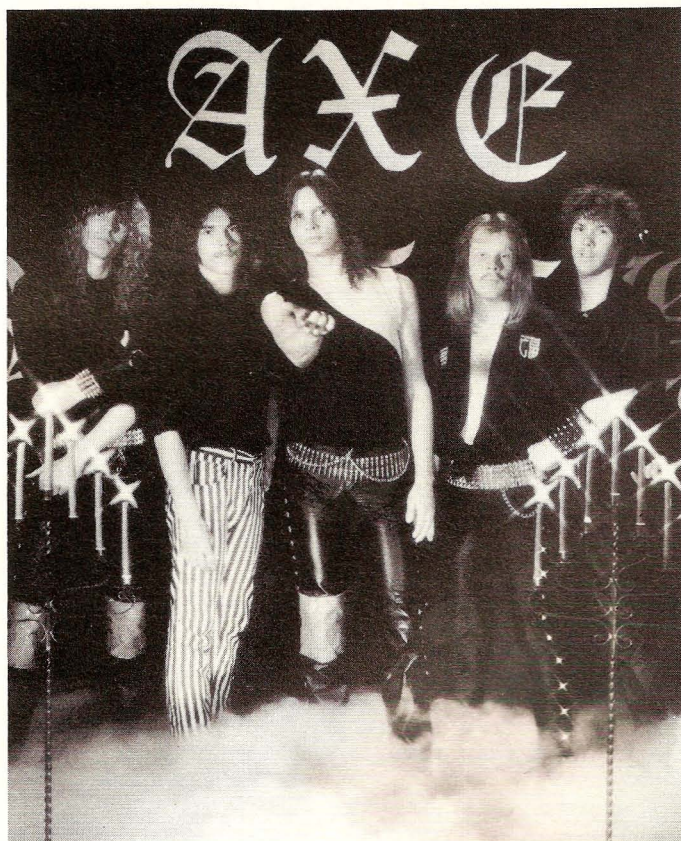
Just a glance through the pages of METAL FORCES will tell you there's a vast number of Swedish bands preparing to make their mark on the metal world. So just how healthy is the HM scene in Sweden at the moment? Magnus Jarl:- "It's quite good really. At last the HM bands are getting the chance to play gigs and get record deals. We've just finished a tour of Sweden, playing about 20 gigs with two other Swedish bands, TORCH and SILVER MOUNTAIN, which was a lot of fun." Last year AXEWITCH played about fifty gigs in Sweden, but so far they haven't ventured outside their homeland. "A lot depends on how well our albums sell elsewhere" says Magnus.... "but hopefully it won't be long

before we are touring in Europe, maybe after our next album. We've just written some new songs, like "Hot Lady", "Axe Crazy", "Pain In My Heart" and "Evil Circle", and we'll probably go into the studio during the summer. Although I was pleased with "The Lord Of Flies", considering how little time we had in the studio, the new album will be much better."

So you've been warned. There's no doubt that AXEWITCH together with OVERDRIVE and TORCH, will be at the forefront of the Swedish Metal onslaught during 1984.

AXEWITCH Fan Club address:- c/o M Jarl, Jardalavagen 104, S-582 59 Linköping, SWEDEN

BERNARD DOE AND KEN ANTHONY



DANCE METAL



Interview with the new JAGUAR

With things appearing pretty quiet on the JAGUAR front, I thought I'd have a go catching them up and grilling them on recent events. I eventually caught up with them at one of their rehearsals. All the new material I heard that evening was a giant swerve away from the "Axe Crazy", "Power Games" mould. Very, very melodic, even more so than yer DEF LEPPARD's and HEAVY PETTIN's. A lot of it reminded me of U2, but a bit heavier. Their other major change is that they have added a second guitar, played by vocalist Paul Merrell.

Here is the interview which followed, of which a lot shouldn't be taken seriously!:-

FROM WHAT I'VE HEARD THIS EVENING, YOUR MATERIAL HAS VEERED AWAY FROM THE "AXE CRAZY", "POWER GAMES" MOULD. HOW WOULD YOU DESCRIBE THIS NEW MOULD?

PAUL:- "Tumultuous cornicopia of 'Dance Metal'. An absolute melee of dance songs."

GARRY:- "Yes, we describe it as 'Dance Metal'."

WAS THIS NEW DIRECTION INTENTIONAL OR DID IT HAPPEN NATURALLY?

GARRY:- "It came about naturally."

PAUL:- "We were fed up of doing 'Muppet Metal'. I was fed up with shouting and Garry was fed up with riffing it up and down the bottom end. We were also fed up of being compared to all these Satanic bands. And we're not selling out, we'd be selling out if we stuck to what we were doing."

GARRY:- "We wouldn't have been enjoying ourselves."

SO WHO WERE YOUR MAJOR INFLUENCES?

JEFF:- "Kate Bush." (laughter)

GARRY:- "Anything from U2 to LEVEL 42." (seriously)

PAUL:- "Mario Lanza." (Things getting out of hand)

GARRY:- "WASP, ARMOURED SAINT any of these Heavy bands. They're wonderful." (tongue firmly in cheek)

HOW HAS "POWER GAMES" BEEN ACCEPTED AT HOME AND ABROAD?

PAUL:- "I didn't know it had! No, abroad it's gone down a lot better than it has over here."

GARRY:- "It'd done a lot better everywhere if the record company had done their job properly." (unison agreement)

PAUL:- "One stingy little ad in Sounds. Not even an ad in Kerrang, and since it was a HM album I think it should have."

SO OBVIOUSLY YOU DON'T WANT TO STAY WITH 'NEAT'?

JEFF:- "Yeah! (laughter), a 33 year contract!"

WHAT TYPE OF RESPONSE HAVE YOU HAD FROM OTHER COMPANIES?

PAUL:- "Very favourable, but we can't really say a lot at the moment."

JEFF:- "I'll tell you if you want me to...." (laughter)

WHAT'S YOUR OPINION OF ALL THESE NEW US ACTS (IE METALLICA, MANOWAR, QUEENSRYCHE ETC)?

PAUL:- "They're just trying to rip off English bands."

GARRY:- "I thinky they're a joke."

YOU SEEM TO HAVE A BIG FOLLOWING ABROAD, PARTICULARLY IN HOLLAND, WHAT ARE YOUR FANS LIKE OUT THERE?

PAUL:- "Male and female mainly." (laughter)

GARRY:- "The kids in Holland are very enthusiastic."

CHRIS:- (Suddenly waking-up!) "Fanatical even." GARRY:- "For the level we're at they know everything about us."

JEFF:- "They're loonies."

GARRY:- "They're a lot keener than the average British fan."

CHRIS:- "They know all about our seedy past."

PAUL:- "Especially mine! But we won't go into that."

GARRY:- "According to Malcolm Dome in Kerrang, he's a Bad Assed Bandino from Bristol."

WHAT ARE YOUR HOPES FOR THE FUTURE?

GARRY:- "I want to be rich, have a vast amount of money." (laughter)

PAUL:- "I want to thank Des O'Connor!" (more laughter)

JEFF:- "To be No. 1 in the US charts."

GARRY:- "I also want to give up my job."

CHRIS:- "To be successful all over the world, appeal to all types of people, not only HMers."

GARRY:- "To as wide an audience as possible."

PAUL:- "Yeah, we don't want to limit ourselves, we want to get across to everyone."

GARRY:- "Everyone (even Malcolm Dome!)"

PAUL:- "My Mum even."

JEFF:- "My Gran likes us." (laughter)

GARRY:- "That's 'cos she's deaf!"

WHAT WERE YOUR FAVE LPS OF '83?

GARRY:- "War-U2; The Crossing-BIG COUNTRY and Pyromania." (Being Serious)

CHRIS:- "The same as him."

PAUL:- "War, Pyromania, and Lettin' Loose."

JEFF:- "I couldn't afford any bloody albums in '83!"

And that was that. What else can I say? All the best lads I reckon you'll be bigger than DEF LEPPARD and U2 put together.

LYNDON AND GRAHAM BARNELL



QUIET RIOT

(INTER) NATIONAL HEALTH SERVICE

The success of QUIET RIOT in America has been astounding to say the least. Both the "Metal Health" album and the single taken from it, the old SLADE hit "Cum On Feel The Noize" have hit the top five and now things appear to be moving in a highly promising upward direction for them in Europe, due to a recent support slot on JUDAS PRIEST's UK tour and a TV recorded performance at the Rock/Pop festival in Dortmund, West Germany. The last time PRIEST toured the UK was in 1981 when the mighty ACCEPT were the support act. ACCEPT went down like a truck load of pork at a Jewish wedding reception. How times change huh?! No fear of QUIET RIOT bombing as lead vocalist Kevin Dubrow can testify: "We're obviously much more successful in America because we've been touring for eight months. Some people say 'oh why should we come to Britain when we're so big in America?' We believe this is where it all started for us. We came to the UK because we need new challenges, we want to be an international group. The key to that is because this country is where it's at. The most discerning audiences in the world are here in the UK. We have to work harder on stage here than anywhere else in the world. We've been going down great here! Really, really we well!"

The first incarnation of QUIET RIOT involved Kevin, the late Randy Rhoads on guitar, Rudy Sarzo on bass and Drew Forsyth on drums. How did the band originally come together? "It was started in 1975 by myself and Randy. He was looking for a singer to, ha! ha! pick up girls! He wasn't really interested in what I sounded like! Anyway, we put the group together and the name was given to us by Rick Parfitt of STATUS QUO. As you know, we released a couple of albums that came out in Japan. That's basically how the group got together."

Has there been any attempt

to cash-in on your new found success by re-issuing those first two LP's? "We've had three big money opportunities to do it and we've refused them all. We've made it so that those albums are very hard to get. If anybody wants to know why they can't get them they should come talk to me! (Mr Shannon are you reading this?!) Randy didn't like them, I respect his wishes more than anything. I will not take any money - they're worthless. We don't need to cash-in on them because we're making plenty of cash on the success of "Metal Health". They're really awful records, the drummer was terrible!"

What's he (Drew Forsyth) doing now then? "Nothing - he can't play! See he was a drummer who rushed. He'd speed up when he'd play, which left me out of breath and thus my singing was atrocious."

When you got your own band together (DUBROW), did you ever think that QUIET RIOT would reform? "Well, you see QUIET RIOT never got back together again - this album is the DUBROW album, but we just changed the name. With Randy, that was one QUIET RIOT, this

is another. Same name, two different groups."

DUBROW was intertwined with Nigel Benjamin's (Ex-MOTT) SATYR at one time... "Yeah, that's right! On "Metal Health" and "Don't Wanna Let You Go" on the LP is Chuck Wright the bass player with SATYR and the guitar player Bob Stefan was in DUBROW for about a year and a half also."

A guy called Greg Leon is claiming he was in QUIET RIOT.. "He is? No, he was in DUBROW but never QUIET RIOT. He was the first one to get fired. First one in, first one out!"

Can you tell me a little about the song you wrote for AUGUST REDMOON? "I didn't write it for them, they stole it! They had to take it off their album cos they claimed they wrote it - Randy and I wrote the song "One In A Million" and they blatantly stole it, lyrics, melody and guitar riff... this is incredi... where did you here about this from? I haven't seen this written down anywhere! Nobody in America knows about this, they kept it a big secret! Anyway, we had to throw a suit. What we did in QUIET RIOT in those days was whenever we made a



demo we would send a tape to ourselves so it got a post mark on it and never open it in case we wanted to go to court if somebody stole our songs. So those boys had to take it off their record. I was very upset about it at the time, VERY upset!"

Was Carlos Cavazo's brother Tony ever in DUBROW? "Yeah, he actually played on some tracks on the LP, but we took 'em off and put Rudy on." Tony is credited for co-writing "Metal Health". He was of course bassist with the superb LA outfit SNOW, who released a stunning five track 10" EP a couple of years ago, very much a rare collectors item now. Carlos was still asleep so I asked Kevin why SNOW split up? "Same problem as the original QUIET RIOT, they couldn't get an American recording contract. They had been together for years so they didn't know what to do. As they split up I got a recording contract (with Pasha) so I asked Carlos if he wanted to join."

I couldn't resist asking how Rudy Sarzo came to be involved with ANGEL! "Rudy was in ANGEL for about two months (after Felix Robinson had left in 1981) and he did some demo's with

them (I'd love to get hold of those!) he never played live (proper gigs) with them and he left when he got the offer to join up with OZZY OSBOURNE."

Kevin supplied me with a few snippets of post-ANGEL info that will be included in a two-part ANGEL retrospective coming your way shortly in these very pages. Stay tuned!! (That's what you think Reynolds! - BD).

The token 'Animal' (every band has one - believe me!) in QUIET RIOT is drummer Frankie Banalli. I was assured that what you may have read about him in the press regarding his on-tour antics was just toned down for those papers!! So how did Frankie become involved in QUIET RIOT, through his appearance on Billy Thorpe's last LP? "No, he got involved with Billy Thorpe through QUIET RIOT. Rudy was a friend of Frankie's and he kept on at me to listen to him. I got to the point where I got so fed up with Drew that I got talking to Frankie at The Whiskey one night in LA and I suggested that we should get together and play. Two years later we did just that and we've been together ever since. He and Rudy had been playing

together for twelve years on the bar circuit in Florida, Chicago and New York."

Are you pleased with the promotion CBS have been giving you over here? "Very much so, it's much classier here. I love the design of all the stuff."

Are you seriously going to record "Mama Weer All Crazees Now"? "No, it's just a rumour! Have you anything in the pipeline regarding a brand new album? "Yeah, the working title is "Condition Critical". I wrote the song three months ago. We'll probably start recording in March. We're coming over to play a headline tour in late February and hopefully do Castle Donington later in the year also."

So, what more can be said about QUIET RIOT's ever-increasing popularity. Who said HM was dead? Together with DEF LEPPARD, QUIET RIOT have been taking the US charts by storm. Neither band plays METAL FORCES fave style "Death Metal" but it's still great to see HM getting to a wider audience. Will it happen in the UK? Who knows? But the future of QUIET RIOT looks very (Metal) healthy indeed!!

DAVE REYNOLDS

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IN FACT PROBABLY THE LARGEST SELECTION OF IMPORT, INDEPENDANT AND GENERAL HEAVY METAL RECORDS IN EUROPE. - BE THERE SOON!

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SHE IMMORTAL LADIES

so says Steve Price

Back in the 1960's Ursula Andress played the title role in a film called SHE which was a movie about an "Immortal Lady" who fell in love with with an ordinary being and subsequently lost her immortality for one reason or another. Here in the good ol' UK we are proud to announce that we now have our own version of SHE - only this time it's a 4 piece all girl band - vying for that same immortality.

SHE is Tracey Lamb (ex Rock Goddess) Bass, Kat Burbelle (ex Rock Goddess) Guitar, Sue Role (ex The Straits) Drums, and Jackie Bodimead (ex Strategy) on Vocals and I recently had the opportunity to grab a few words with them at their debut London gig.

In terms of past history the Rock Goddess connection is almost unique as Kat joined Goddess only a few weeks before Tracey decided that things in the Goddess camp were not quite right for her and it was time to depart. Leaving an established outfit must have been a difficult decision, especially if you can't step straight into another band, but as Tracey explains "About 3 weeks after I left Goddess Kat rang me up and said that she had left as well" so they decided to get together and try for an all female line up.

The most obvious question was to ask Kat, who started her playing when her brother was short of a guitarist, why she left Goddess after such a short time. "Basically it was because they wanted to change my image in such a way that I didn't feel comfortable". By image was she talking about her appearance? "Yes, the way I looked and the way I played. If I don't feel comfortable I can't play".

The first task was to find a Drummer and to my surprise I discovered that they auditioned quite a number of girls until the right one, Sue, came along. According to Tracey "Sue was, by far, the best one".

Sue's previous outfit was a northern band called The Straits. "We went on the road for about 3 years and decided to head for London as Record Company Executives didn't want to travel north of Watford. Getting on the London Circuit was a different matter though, it was extremely hard. In the end things didn't work out and we split up". Sue even gave up drumming for a while but must be glad now that she didn't hang up her sticks for good.

Ms. Bodimead on the other hand ended up getting in touch with Tracey herself. "Someone told me that Tracey and Kat were looking for a vocalist but at the time I didn't give it much thought. Then the band I was in broke up so I decided to call them". The line up was complete.

Stepping into the male dominated world of rock can't be an easy task so did they think that people will take them seriously? "There will always be some people who treat us as a joke" said Tracey "but I think the majority will treat us properly". How did they find the reactions of other professional musos especially as their road crew consisted of a number of UK well knowns? "Oh, they've been great, really helpful, in fact quite a number of people have offered to give tuition" says Sue "but I feel that the problem with that is that you could end up sounding like your tutor, which might be a bad thing. We all want a style of our own".

Kat pointed out "You go down to the Marquee, see most new bands and you can see and hear their influences. Result, a lot of bands are beginning to sound the same".

The concert was for most of the audience very different as no-one had any idea what to expect and I'm pleased that what I did hear was very

refreshing. SHE do not sound like anyone else that I've seen in the last two years or so. They don't sound like GIRLSCHOOL, they certainly don't sound like ROCK GODDESS and despite racking my brains I don't think they sound like any "foreign" female outfit that has yet adorned my earholes.

Musically they describe themselves as "Melodic Rock not Heavy Metal" and that the self-penned songs are about "Life on the road, life in general and love". As I pointed out everyone's version of love is different an example being David (Macho) Coverdale who seems to think (lyrically) that love is getting a girl between the satin sheets. Tracey was quick to put me right, "No we don't go that far" whilst Sue added "Love, definately not Sex".

The 80 minute set was one of the best I've seen and I think I'd qualify that Melodic Rock label by adding a couple of words, "Melodic Raunchy Rock with Guts" is the only way I can describe it. As a team they work well, they obviously enjoy it, and they look bloody good. Feminists will hate them but these girls gave me the impression that they are proud of what they are so who cares.

Individually they proved that they are good musicians in the true sense. A recent article by a well known Rock Journalist suggested that "Tracey Lamb relied more on her looks than her playing ability" and to that I'd say but one thing - COBBLERS. This girl could wipe the floor with a large number of male bassists that I know, let alone the female ones, so perhaps the person in question ought to take his eyes off her body and watch her hands next time he sees her. A one note wonder she isn't.



Sue blends with Tracey to make a perfect rhythm section and it's obvious that the year's sabbatical that she took didn't adversely affect her playing - she's good is this one, whilst Kat left me with the impression that her technical ability could have become an embarrassment to another young lady with whom she used to work. Kat's only problem from my side of the stage was that she appeared to concentrate with such intensity on her playing that she forgot the audience was out there. SMILE!

For a frontman (or should I say frontperson) Jackie handled the situation like a true pro. She's full of life and vitality and has a voice which is nothing short of beautiful. Occasionally I found her voice reminiscent of my fave vox Darby Mills (Headpins) although a touch more mellow.

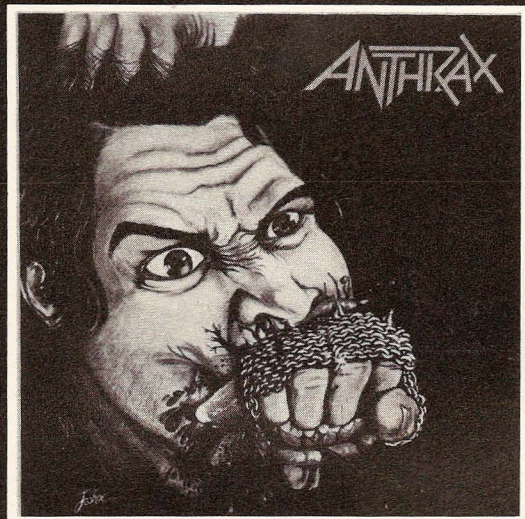
Overall I have that feeling that SHE are gonna make it. They know what they want and are clever enough to understand just how much work will be involved in this male dominated world. If they carry on as they have started then that much desired recording contract can't be that far away and when they get it I sincerely hope that the Recording Company doesn't try to change them.

Ursula Andress may have failed to get her immortality but the new SHE has all the right qualifications.

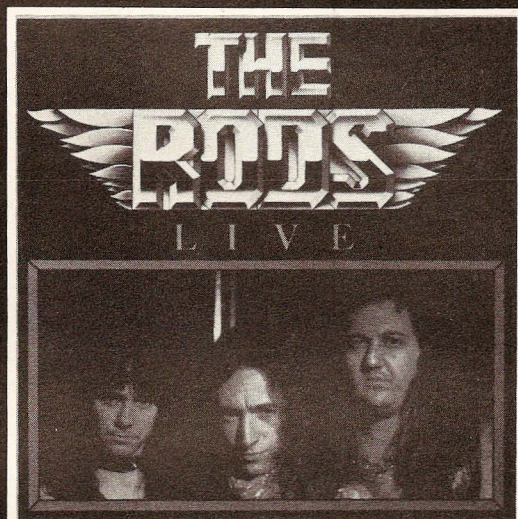
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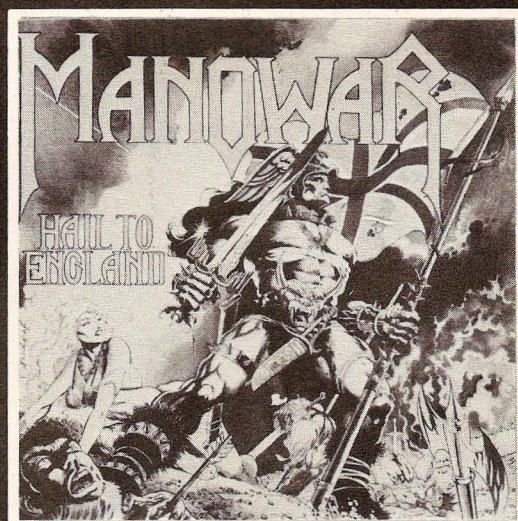
ANTHRAX 'FISTFUL OF METAL' MFN 14



THE RODS 'THE RODS LIVE' MFN 16



EXCITER 'VIOLENCE AND FORCE' MFN 17



MANOWAR 'HAIL TO ENGLAND' MFN 19

GERMAN METAL

Part Two by DAVE REYNOLDS

Teutonic mayhem has always been a popular subject with headbangers in the U.K. and North America. Such bands as The Scorpions Electric Sun (new L.P. out soon) and MSG (!!!) have always been featured in any serious Rivet-Head's album collection. Most recently Accept have become the new Metal Gods of Deutschland. In part one back in the debut issue of M.F. I brought to your notice four bands most likely to succeed. Fargo have been inactive of late but I'm sure something is cooking in the Hannover band's oven. Tokyo have released their third L.P. "San" and whilst they are by no means a heavy metal band, anyone with taste for pomp should go for them. Mass have released their umpteenth L.P. "Metal Fighter", which seems to be doing well for them, whilst the excellent Bochum outfit Steeler are currently recording their debut album, delayed due to guitarist Axel Pell falling ill, so it's now due in March. One month worth waiting for if you ask me.

We covered TRANCE and CUTTY SARK in separate features in issue two. This then is a general Who's Who of the rest of the pack.

BASTARD are quite well known amongst Euro HM fans releasing 3 average to good L.P.'s between 1978 and 1980, "Back to Nature", "Tearing Nights", and "Live and Alive", which is regarded as being their best work. Whether they're still going or not I can't say. They had two very good guitarists in Uli Miesner and Gunter Grutschkam as far as I can remember.

CACUMEN released an album back in 1981 on Rockport (same label as Trance). They've recently surfaced again with "Bad Widow" boasting an L.P. cover that's almost a rip off of the RATT mini album. They describe their sound as 'Power-Rock'. I've yet to hear this new L.P. but the first wasn't anything to shout about, so I'd be interested to hear whether they've improved. Cacumen's present line up is: Claus Lessman (Vocals), Johann Ziller (Guitar), Horst Maier Thorn (Guitar), Robert Prskalowicz (Bass), and Johann Forstner (Drums).

FAITHFUL BREATH as I said in an L.P. review are one of my least favourite German bands. The band hail from Witten, near Dortmund and their most recent offering was the dire "Hard Breath". It's about as hard as a Tracey Ullman album! Apparently I hear that Faithful Breath have been going since 1967. They've released just four L.P.'s though "Fading Beauty" in 1974, "Back on my Hill" in 1980, "Rock Lions" in 1981 and the aforementioned "Hard Breath" last year.

HARDWARE put out a really superb five track

demo in 1982 but I've heard little of them since. The band comprised of Reinhard Trimmst (Vocals), Jorg Franz (Guitar), Bob Schiprovsky (Guitar), Christian Hauschman (Drums) and Niky Dehn (Bass).

MAD MAX now have two albums out following the recent release of "Mad Max Two". The first album entitled "Heavy Metal" was pretty bad, lacking any style or imagination. From Munster Mad Max have a line up of Uwe Starck (Drums/Vocals), Jurgen Breforth (Guitar/Vocals), Andre Fischer (Bass) and Michael Voss (Guitar).

RAMPAGE come from Hamburg and have two pretty decent albums out. Apparently they're session musicians and they don't do many live shows. Their debut "Victims of Rock" was released on the indie Hafenklag label back in 1981, it merges the typically German style of Hard Rock with American influences, in actual fact some tracks smack of Blizzard of Oz in places. Their second album released in 1983 titled "Love Lights". We wanted to run a feature on them but got nowhere with their management. More fool them huh?

REFORGER released a German spoken metal L.P. in 1982 on their own label, not bad but they do tend to veer towards Euro/Space rock in places, notably the instrumental passages.

"First Shot" is the one and only L.P. to date by REVOLVER a band led by an American lady by the name of Mary B. Thompson. Produced by Dieter Dierks the album is pretty uneventful but does display some originality about it. Don Dokken sang backing vocals on 'Yesterdays Dreams', the token 'Epic' track, also featuring some nice touches of guitar by Dieter Roth and Jurgen Kuhnlein. Apparently after a short tour with Saxon they were dropped by Ploydor. The band is rumoured to be still around. When the L.P. was released the band had revolver shaped guitars made as their gimmick.

SIN CITY are a Dusseldorf based outfit who released a pretty good debut single "Call me a Rebel" on their own label. Again little has been heard of them since.

SINNER on the otherhand have just released their second L.P. so I'm told. The first "Wild and Evil" which came out in 1982 showed promise with a very NWOBHM type sound. Matthias Lasch (Bass/Vocals), Franky Mittelbach (Guitar) Carlo Rapallo (Guitar) and Edgar Patrick (Drums) is the line up.

Former teen idols SPEEDY changed their direction for the "Much Too Young To Rock 'n' Roll" L.P. in 1981 after seeing AC/DC and KISS in concert. The L.P. proved to be the downfall of the group, their fans and media deserted them and they promptly split. A shame, they had promise.

STREETFIGHTER are at present trying to make a comeback. Their first album was released way back in 1980. A new release should be available about now, recorded at Dierks studios back in August. Streetfighters line up are: Hans Gropel (Guitar), Roland Micheli (Vocals), Uwe Rahlf (Bass) and Mario Liese (Drums).

THE ROY LAST GROUP are a well known name amongst American headbangers thanks to Ron Quintana. Their first album was put out on the indie Juicy People label in 1981 and titled "H.M. Rock". Roy Last, the band's guitarist/Vocalist is one of the infamous Last family (Anyone know The James Last Orchestra?). A second album appeared last year called "Good Times Ahead". Very bad metal complete with one of the worst album covers in a long long time!

SNAKE on the other hand are a much better proposition. Their 1980 L.P. "New Light" is an excellent mixture of pomp and hard rock, utilising three excellent guitarists to good effect. I have heard that they've since released a second L.P. but I've yet to come across it.

One of the most well known names on the German HM scene is STRAIGHT SHOOTER. They've released five L.P.'s since their debut appeared in 1979. None are great classics but worth listening to of keyboard dominated rock is to your tastes.

Finally, brief mentions to BRESLAV a now defunct punk/metal outfit and LUCIFERS FRIEND Breslav released a fine album on Harvest in 1981 called "Volksmusik", displaying a nice line in venomous vocals and bloodstained axe work. One track worth mentioning on this German spoken L.P. is 'Wixer' which means 'Wanker'. Not one for the kiddies I fear! The band split up in 1982 and guitarist Alex Parche put together a new band. THE ALEX PARCHE BAND and an L.P. arrived on the scene in the Autumn entitled "Adrenelin".

Lucifer's Friend got a mention because vocalist John Lawton, a former member of Uriah Heep at one time arrived back on the scene last year with a new band called REBEL. The L.P. was recorded at Dierks studios and is titled "Stargazer". Lucifer's Friend themselves put out around nine albums as far as I can remember between 1970 and 1981, sounding very much like a fusion of Uriah Heep and Deep Purple.

The following bands all have had products out at one time or another:- Amon Druil II, Anyone's Daughter, Atlantis, Birth Control, Earforce, Einstein, Epitaph, Finch, Gate, Gipsy, Gladiator, Jackpot, Jane, Joker, Lilac Angels, Message, Metabolist, The Michael Wyn Band, (Tokyo's Robbie Musenbichler and Fritz Matzka were ex-members), Nektar, Octopus, Pack, Powerhouse, Schloss, Tiger B. Smith, Triumvirat, Trivales, Wallenstein, and Wheels.

If you come across anything by these bands do listen before you buy as some are mostly Space Rock in style.

In Part Three - THE NEW WAVE OF GERMAN H.M. DON'T MISS IT - including - Mad Butcher, Maggie's Madness, Axe Victims.

MAUSOLEUM

Loud And Proud

FOLLOWING IN OUR SERIES ON THE WORLD'S HEAVY METAL INDEPENDANT RECORD LABELS WE NOW PUT THE SPOTLIGHT ON THE BELGIAN BASED MAUSOLEUM RECORDS.

In less than a year Mausoleum Records have established themselves as one of the most important Heavy Rock/Metal labels in Europe, with a policy of concentrating solely on Heavy music. Over 17 albums were released in 1983 and proved without a doubt that in Europe there is a massive demand for Heavy Metal. Some of the releases included albums by KILLER, CROSSFIRE, VANADIUM, OSTROGOTH, UNDERDOG and WHITE HEAT.

So far Mausoleum's catalogue of albums have only been available in the UK from import specialists such as Shades, but from February the company is expanding and opening an office in the UK. A distribution deal was recently signed with Pinnacle at the Midem '84 Festival (see photo) which means that all the labels releases will now be available in Britain.

British bands already on the label are WILDFIRE, SYAR, LIMELIGHT, GEDDES AXE, SEVENTH SON, SEDUCER, CHINAWHITE, FACTORY, PALI GAP, ACE LANE and MENDES PREY.

As an introduction to some of the bands on the label, one of the first UK releases will be a double album titled "If It Ain't Heavy, It Ain't On Mausoleum" (the labels slogan) which will be a sampler from the back catalogue plus the new signings. Other early UK album releases will be SYAR - "Death Before Dishonour", CROSSFIRE - "See You In Hell", WARLOCK - "Burning The Witches" and the latest KILLER album "Shock Waves". So watch out for the ads in METAL FORCES and check out some of these albums.

The Directors of Mausoleum Records are - Alfie Falckenbach (MD), Leo Felsenstein and Stonne Holmgren and their head office is at Lange Van Bloerstraat 78/80, 2008 Antwerp, Belgium. Mausoleum's UK label Manager is David Moffitt whose office is at 11 Sandgate Crescent, Wath Upon Dearne, Rotherham, South Yorkshire, S63 7JP. Tel: 0709 872875

BERNARD DOE



METAL ON VINYL

CROSSFIRE

See You In Hell
(Mausoleum Records-Skull 8314)



So this is the lot whose guitarist has been put away for murder eh! Well that figures I suppose, after listening to this LP I conclude it's not exactly the type of stuff to try and seduce a young lady with. Mmm, more like wreck a hotel room to!

Anyway down to details - eight tracks of varying degrees of mayhem. A vocalist of Udo proportions and music not to far adrift from MOTORHEAD meets AC/DC. It all works pretty well I think - standouts being "Fly High", the first track on side two which is pretty awesome, building from a solid beginning to a truly 'go for death' second half.

"Magnificent Night" is 6 minutes of pure orgasmic power metal - excellent track definately neck ache stuff. "Starchild" has some excellent lead soloing whilst the LP's closer and title track "See You In Hell" is 'wild' to say the least - but controlled in that it keeps a tune going throughout (but only just I hasten to add!)

Well, CROSSFIRE from Belgium must be one of the years worthiest contenders for metal stardom. They continue where MOTORHEAD in their prime left off.

A fine example of Euro-death metal.

DAVID CONSTABLE

SLAYER

Show No Mercy
(Metal Blade)



The final weeks of 1983 saw the release of this... one of the heaviest, fastest, most awesome albums of all time!

Side one contains two satanical mayhem classics - the 100 mph opener, "Evil Has No Boundries" and the sides closer "Metal Storm/Face The Slayer", which has a great build up that explodes into a barrage of metallic death. Sandwiched between these gems are "The Antichrist", "Die By The Sword" and "Fight Till Death". Each guaranteed to give severe neck dislocation to all but the hardest of hard core metal fans.

Obvious musical comparisons can be made with METALLICA, EXCITER and VENOM, and these influences are best witnessed on "Black Magic". This track, which opens side two, is for me the highlight of the album, with bassist Tom Araya's Cronos like vocals delivering tales of evil amidst a wall of tight riffing, power drumming and lightning leadwork. Satanic Metal, Power Metal call it what you like - this is just fuckin' excellent!!!

If you're still standing after "Black Magic" then prepare for the onslaught of "Tormentor" - yet more speed metal.

Basically SLAYER play in two styles - fast and faster! In fact the next cut, "The Final Command", is on the verge of being too fast, also I must admit I find it a little monotonous.

"Crionics", dare I say it, features a touch of melody (ala MAIDEN) amongst all the mayhem, whilst the title track "Show No Mercy" is a fitting closer, even if it does sound like a satanic version of METALLICA's classic "Whiplash"!

So there you have it, a highly recommended album that leaves the question how much heavier and faster can Heavy Metal get?

BERNARD DOE

THE RODS

Live
(Combat Records - USA)
(Music For Nations - UK)



THE RODS are my kinda band! True rockin' rollers in every sense of the word. Unlike today's 17 year-old poser boy bands, whose biggest worry is to find a new pair of leg warmers to match their spandex, THE RODS grind out their brand metal with "Cold Sweat And Blood". Although the band seems to be in a rut of late, (no major record label since the old Arista days) they still seem to get records out and keep getting better.

This brings us to the new LP "Live", which is a no frills package where you know just what to expect and get it. No ballads, no epics, no nonsense! Just pure rock'n'roll delivered with the exhilarating power so

exemplarily of THE RODS. Out of the nine cuts on the LP, all but "Hurricane" are new. The new songs come out of the "In The Raw" mould and performed live proves that THE RODS are one of the tightest outfits today.

On the whole the song writing of THE RODS is not the most memorable, but the playing and energy produced on cuts like "Hellbound" and "The Viper" is great! The boys even give us a taste of power metal on "Speed Demon". Hopefully, this LP will give Rock and company the respect they deserve. If you like raw, rockin' metal and are an upset MOTORHEAD fan, you'll love this album.

PHILIP DiBENEDETTO

BROCAS HELM

Into Battle
(First Strike Records)



Some of you out there may already be familiar with BROCAS HELM through their official demo release "Into Battle" last year. Well this, the vinyl version, contains the same five tracks featured on the demo together with five new numbers.

Unfortunately "Metallic Fury" is a very disappointing opener. Although setting off at a fast and furious pace the song lacks the power of some of today's heavyweights and in turn sounds rather dated. However, don't let this put you off, the MAIDEN inspired title track and the ultra fast "Here To Rock" point the proceedings in the right direction of true metal mayhem, especially the latter, with its heads down no messing about approach reminding me of JAGUAR in their "Axe Crazy" days.

Of the remaining tracks only "Ravenwreck" and "Warriors Of The Dark" come anywhere near the excellence of "Here To Rock", the others being of only mediocre standard not helped by the weak production.

Overall though a fairly promising debut, hopefully BROCAS HELM'S next offering will show a bit more consistency.

BERNARD DOE

KILLER

Shock Waves
(Mausoleum Records-Skull 8320)

This is the Belgian's third album and there can be no doubt that "Shock Waves" is a worthy follow-up to the band's highly acclaimed "Wall Of Sound" album.

In the past KILLER have been labelled as Belgium's answer to MOTORHEAD. Well those influences can be no more evident than on the opening and title track, which has a drum intro similar to "Overkill" before steamrollering along at a fast and thunderous pace complete with Lemmy like vocals et al. A truly great opener. However, KILLER are at their best when they throw a touch of melody into the affray, as on "In The Name Of The Law" - a hard driving epic of titanic proportions - matched only by the excellent "In The Eye Of The Gun", a kind of MOTORHEAD meets QUEENSRYCHE classic, which blitzkreigs its way into the instrumental "King Kong". Great stuff!

The remaining numbers on the album - "Scarecrow", "Blood On The Chains", "Richterscale 12" and "Time Bomb" are all constructed to enable you to bang your head at will although I must say that the latter is a rather disappointing album closer, compared with the excellence of the rest of the material.

Still, buy "Shock Waves" at all costs. A valuable addition to any metal freaks collection.

BERNARD DOE

GRIM REAPER

See You In Hell
(Ebony Records)

Another end of year release that pulverised its way to the top five of my 'Best of '83' list. This is a pretty well suprising record in view of past output by GRIM REAPER. If someone had told me at the beginning of 1983 that I would be telling the world that a GRIM REAPER LP would be far and away one of the finest British HM releases ever made then I would've laughed in their face... perhaps the change in line-up had something to do with it, notably vocalist Steve Grimmett. Steve used to be with Evesham's MEDUSA, the band that gave us the WRATHCHILD duo of Lance Perkins and Eddie Smith. Grimmett's voice is pretty distinctive, the man scars higher than Geddy Lee than

anyone I've ever heard before (King Diamond excepted!)

Take a look at the goods on offer here - all typical HM lyrical fodder sure - but oh the delivery of it all. This band could be up there with the BIG names soon. The cream of the crop on "See You In Hell" has to be the opening cut "Dead On Arrival" with its rather slow beginning before Nick Bowcott riffs it up into gear and Lee Harris' distinctive drum sound shatters the peace, perhaps this is Grimmett's best performance on the record with his shrill holler. The man can sing put it this way. The other cut that Grimmett in particular shines is on the title track, a slightly catchy chorus making it a touch commercial

"Wrath Of The Ripper" reminded me of IRON MAIDEN's "Murders In The Rue Morgue" possibly due to Steve's Di'anno like vocal rasping. A good, ahem, cut! "All Hell Let Loose" on the other hand has a nice JUDAS PRIEST feel about it. Heavy as hell, great axework and pumping bass (from Dave Wanklin). Brilliant stuff.

"Now Or Never" takes up where "Dead On Arrival" left off, although perhaps a little faster in pace "Run For Your Life" is more of the same but what the hell, I love it!

GRIM REAPER's lighter side is shown on the mini-epic "The Show Must Go On" a sort of metal ballad where Grimmett implores his lost love "Remember my name honey". On this showing Steve I'm sure she will!

If there is to be a weak link it has to be "Liar", a good track but sounding a little average amongst the other diamonds. Yes, "See You In Hell" definatly deserves its nine star status.

DAVE REYNOLDS

ANTHRAX

Fistful Of Metal
(Music For Nations MFN 14)

The debut album from ANTHRAX is surely one of the finest first albums for many a year. Appearing from almost nowhere, ANTHRAX have arrived with a bang. The few of you with their demos could guess that they would mean business, but a fine production by Carl Canedy, coupled with material of a high standard and excellent power metal playing, have all combined to unleash an awesome album.

Stand out tracks are numerous but "Deathrider", "I'm Eighteen" (a killer version of the old ALICE COOPER song), "Soldiers Of Metal" and "Howling Furies" all blow you away, whilst the others are all excellent calling on influences from the likes of JUDAS PRIEST, IRON MAIDEN and other speed merchants of the past.

ANTHRAX are fresh and original however, Dan Spitz on lead guitar is one hell of a player, whilst Neil Turkins, at times, screamed vocals are awesomely powerful. The rhythm section keeps up a fast and furious pace throughout, making the band one of the most promising talents for ages.

This album must be considered an essential buy - So get off your asses and grab a copy now!

DAVID CONSTABLE

OBSESSION

Marshall Law
(Metal Blade)

TOTAL DESTRUCTION, BUT THAT'S THE PRICE YOU PAY, A LOSS OF HEARING THAT JUST WON'T GO AWAY.

So begins the lesson according to OBSESSION, a 5-piece from Connecticut. Their four track EP on Metal Blade is just what the above says, full of crushing dual guitar breaks, 100 mph guitar solos all played at a fast furious speed similar to SLAYER and METALLICA. "Only The Strong Survives" opens the record with guitarists Art Maco and Bruce Vitale battling it out until the end. "Hatred And Death" complete with FX opening is next up, a straight grinding riff helped along by well placed claps of thunder. It's balladic style helps to show off vocalist Mike Vesera's talent and of course the song finishes in typical style with a PRIEST like solo.

"Execution" the next song is much in the similar vein as "Only The Strong..." a fast IRON MAIDEN type song. "Marshall Law" the title track follows in great style - a no holds barred rocker featuring savage guitar work with each guitarist battling to get the final lick in. The only let down of the whole affair is the cover, a rather jaded affair but don't let it put you off!!

BANG 'EM TILL THEY BLEED!

STEVE HAMMONDS

EXCITER

Violence And Force
(Music For Nations)



"HM Maniac" was one of last years killer LPS for me - a leader in modern day death metal. With "Violence And Force" EXCITER have come up with a fine follow-up. From the guitar feedback intro of the title track through to the closing cars of "War Is Hell" the LP is a gem.

Individual standouts "Powading Metal", "Evil Sinner" and "Swords Of Darkness" but the LP is a non-stop metallic thrash from beginning to end.

One minor niggle though Carl Canedy's production proves to be very drum orientated (surprise! - Ed) and because of this the guitar loses some of the sharp edge that it had on the first LP. Still a nine star effort and I can't wait for the live show.

DAVID CONSTABLE

CLEVELAND METAL

(Clubside Records)



Never having been to the USA, I would not like to hazard a guess as to where the HM capital of said country is. However, this compilation certainly nominates Cleveland as a prime contender in anybodys books.

From the first two tracks - a band called BLACK DEATH, it seems as though the LP will deliver what so many compilations fail to - that is good metal. ("Metal Massacre 4" being possibly the only exception).

BLACK DEATH provide "Taken By Force" - a real gem and "Until We Rock" another goodie, before SACRED FEW arrive with a track of the same name - a good one. CERBERUS sound okay but I'd like to hear more as I'm sure they are better than their track "Rampage" suggests.

Still the highlight of side one is the last track from JAGGED EDGE - "Eyes Of Fire". A classic riff and some really evil lyrics, and vocals - I like!

Side two starts with a track called "Without You" from MISTREATER. Not bad but next up are BREAKER with two goodies - "10 Seconds In" which is possibly the catchiest and probably best track on the LP and "Walking The Wire" which is also strong.

SHOK PARIS and SORCERER close the LP with a couple of heavy songs, and one is left with a feeling that the LP has

character and is showcasing some bright new talent.

I've tried not to give comparisons with the bands on this album since it is up to you to buy it and decide your own faves for yourselves.

But needless to say METAL FORCES will be putting the spotlight on some of these bands in the very near future.

DAVID CONSTABLE

LOUDNESS

Disillusion
(Columbia - Jap Import)



This, the fifth LOUDNESS LP is undoubtedly their finest studio album to date. It also provides a fine follow-up to their recent excellent double live effort.

From the first track "Crazy Doctor" the band show their class. A SABBATH "Neon Knights" type riff leads through to some magnificent lead soloing by Akira Takasaki. I'd class him way up in the Eddie Van Halen bracket especially after seeing LOUDNESS' live show in London late last year.

"Esper" the second track is pure power metal and is more along the lines of your ANTHRAX'S of this world than any Jap HM band.

"Butterfly" and "Revelation" close the side, the first being more a 'progressive' metal number whilst the latter is more of a standard headbanging rocker.

The second side opens with "Exploder" within which lies some more VH type soloing from Mr Takasaki. An instrumental par excellence.

"Dream Fantasy" is up next and this is a high charged metallic assault featuring a riff you've heard many times before, (but probably never at this speed.) It also shows up LOUDNESS' greatest drawback - that being Jap vocals. (This should be partly remedied when the LP is re-recorded in English for release in Summer '84). I'm sorry but anything not sung in English does nothing to improve my appreciation of the music I'm listening to.

Still onto "Milky Way" the third track on side two - a fine up-tempo rocker in typical LOUDNESS tradition. By now those disbelievers amongst you should be converted to LOUDNESS' form of Jap HM. Just in case you're not the last two tracks on the LP will change your opinions I'm sure - "Satisfaction

Guaranteed" and "Ares Lament" are both highly original. "Ares Lament" being a metal ballad of titanic proportions.

Buy this LP - you won't regret it.

DAVID CONSTABLE

GLORY BELLS

Century Rendevous
(SCS - Pre-released recording)



Sweden is fast becoming a breeding ground for class metal practioners with plenty of bands - altho' not all as yet recognised - showing ability and promise to gain major success. In truth, the GLORY BELLS band were well out of my reckoning within the 'Scandinavian Militia' due to a debut LP I was not too keen on, altho' to be fair, received much acclaim from others. "Century Rendevous" quickly dismissed most of my negative ideas towards the band, where they have shown that they have more to offer than the all too many 'chugging' material thrown together in the debut.

Where the debut lacked diversity "Century Rendevous" smacks of it, the band have pulled all their resources together and have even found the space to include a ballad in "My Life", altho' I feel they needn't have bothered as it proves to be the worst (by far) song on the LP. Despite that moment of bad taste the album overall is very good. "Flight Back Home" kicks off to a fine start in a slow and moody fashion, but speeding up to set the pace of the album. The following numbers "Wardrummer" and "Big Thunder" aren't as strong but still entertaining nonetheless; side one closes on a disappointing note with the aforementioned ballad.

Side two is easily the stronger and opens with the awesome "After Twelve", clearly the most impressive cut on the LP - having all the trappings of a classic metal tune and a half. "Sweet Irene" and "Five Foxes" follow suit, altho' just falling short to a close second post; both contain some fine moments again displaying impressive song arrangements with delightful lead work-outs.

A very good LP that'll pave their way further, still it could be the next release before they gain favourable response from all circles of the 'metal field'. However, "Century Rendevous" serves well until that event arises.

LEROY DOUGLAS

WARLOCK

Burning The Witches
(Mausoleum Records -
Skull 8325)



WARLOCK are another of the many female-fronted bands that have recently burst onto the HM scene, but after listening to "Burning The Witches", it's obvious that these German's are far superior to their American counterparts, such as HELLION and BITCH.

The band are fronted by the beautiful Dorothee Pesch - a stunning blonde, who I'm sure our frustrated Dave Reynolds will be getting excited over before long. Ms. Pesch's vocals are equally as stunning as her looks, ranging from the Geddy Lee like vocals (ala ACID's Kate) on the albums excellent opening cut "Sign's of Satan" to the more raunchy, Jody Turner style on "Homicide Rocker". Musically the band matches the excellence of their vocalist's talents, producing a tight often melodic sound which reminds me somewhat of that great debut album from Canada's RECKLESS a few years back (1981 to be precise!)

This album is full of high quality numbers such as "After The Bomb", "Dark Fade" (touches of SAVATAGE's "Sirens" here), "Metal Racer" and the title track. Unfortunately there are a couple of low points, these being the ballads - "Without You" and "Holding Me" - which close each side. WARLOCK are far more devastating with their more up-tempo material like the superb "Hateful Guy" which for me wins the 'best track' on the album award.

So then a fine debut from a band who will hopefully be around for many years to come.

BERNARD DOE

HELSTAR

"Burning Star"
(Combat Records)



Having produced one of the best demo's of 1983, HELSTAR have come up trumps again and with the help of Carl Canedy of THE RODS doing the production, these boys from Houston can't seem to put a foot wrong and have yet another winner.

Side ones opener "Burning Star" starts off a bit slow but the pace soon warms up with some excellent twin guitaring from Larry Barragan and Tom Rogers. "Towards The Unknown" and "Witch's Eye" are next and you can definatly hear why people compare them to the likes of PRIEST and MAIDEN - only HELSTAR do it better!

"Run With The Pack" brings side one to a close, it has a slightly different intro than the demo, but then it's straight into this uptempo rocker with James Rivera's voice in fine form and Paul Medina and Hector Pavan doing the business on the rhythm section.

Side two kicks off with the metallic "Leather and Lust" with smoke pouring out of my speakers, this is one mutha of a track. These guys can do no wrong. It's easy to see why they already have such a large cult following worldwide.

"Possession" and "The Shadows of Iga" follow with some more superb lead work.

"Dracula's Castle" bring things to a close, sounding very much like RUSH. This is the best metal LP so far of '84, anyone who likes METALLICA and SLAYER should love HELSTAR - let's hope we hear more of the band in the future.

DAVE SHAW

TALAS

Live Speed On Ice
(Combat Records)



In case you've never heard the name before, TALAS is the band formed by bass player extrodinare Billy Sheehan. You might remember Sheehan from his short stint with UFO about a year ago. The band has the right idea releasing a live album because the energy they release is extatic. There's a new line-up on the LP, all are gone but Sheehan, obviously. The new members are Phil Naro (vocals, ex-CHAIN REACTION, ex-SASS), Mitch Perry (guitar) and Mark Miller (drums). But the new crew will be as faceless as the last because Sheehan is TALAS! More than any band I've seen before the bass player over-powers all. He is to the bass what Yngwie Malmsteen is to the guitar. To put it mildly the man is a genius. His bass solos on the new album are a refreshing felief to these played out ears. Especially in these days of assembly line metal.

The band hails from upstate New York and the Canadian influences are evident. You can note a lot of early RUSH on cuts like "Do You Feel Any Better", very similar to what THE KILLER DWARFS try to do on their LP. We get treated to more new material such as "Lone Rock" and "Inner Mounting Flame" which are great inspite of shabby production. And check out

the bass on a cut called "Far And Ole", quite impressive.

Sheehan blends in his old hard rock influences with todays faster paced metal and the outcome is positive. Good songwriting is lacking these days but not here. Unfortunately the only true way to enjoy TALAS is to see them live. I hate to use more cliches than needed but you have to see Sheehan to believe him. If he could only come up with a band that is as equally as talented as himself, it would be the super band of the future. None the less get hold of "Live Speed On Ice" and treat yourself to an awesome talent.

PHILIP DIBENEDETTO

AXE VICTIMS

(Mausoleum Records -
Skull 8334)



With a name like AXE VICTIMS, I'd expected this 5-piece German band to be nothing short of a frenzied attack of power metal. Sadly this is not the case.

The album opens in fine style with the fast hard driving metal of "Shoot From The Stars" complete with space launch countdown courtesy of NASA, but from then on it's pretty mediocre one paced rock. "Heartbreaker" is a bit of an AC/DC like plodder, whilst "Soldiers Of Life" and "Can't Stand It" are boppy commerical numbers. The final track on side one, "Man Of The Dark" is slightly better reminding me somewhat of ACCEPT's "Princess Of The Dawn".

On to side two, and again a fairly promising opening number in the catchy "Young and Wise" - KROKUS fans will love this one. Then we're treated to some commercial hard rock, American style with "For The Ladies" and "I've Got The Power" before finishing off with the slow "Turn It Loud".

To be fair to AXE VICTIMS, what they play, they do well and each member sounds a highly competent musician but although I like "Shoot From The Stars" very much I'm afraid I'm not a fan of this pedestrian style hard rock. Still, if you're into the AC/DC'S and KROKUS' of this world then give it a listen... it may do something for you. Me? ... well I'll stick with the METALLICA'S, SLAYER'S, HELSTAR'S and KILLER'S thank you very much.

BERNARD DOE

X-RAY

Tradition Breaker
(Jap Import-Advance Tape)



BOW WOW, LOUDNESS, 5X, EASTERN ORBIT, MAGNUM 44, EARTHSKAKER and now X-RAY. The list will soon become endless. Jap Metal has now become a major force to be reckoned with in terms of musicianship and professionalism. Musically speaking, I think the bands above could blow yer SAXONS, yer SABBATHS and yer MAIDENS away. Take two individuals such as BOW WOW'S Kyoji Yamamoto and LOUDNESS' Akira Takasaki; these two have so much talent between them it's frightening enough to put the UK off the map!

Now onto X-RAY, this is their second LP, the first LP being "Hard Section". The LP opens with "Question" a real stormer of a song and the comparisons with LOUDNESS are obvious, but this is probably due to the fact that they probably play on the LP (as they did on the first). The singer reminds me of TYGERS Jon Deverill and of course the guitaring is Eddie Van Halen all the way. Next up is "Against The Wind" and now the band's slightly commercial edge begins to shine through in the form of brilliant backing from the rest of the band. I just love the funky bass licks at the end. "Willful Lady" is worth a mention for its KISS style cow bell drumming during the verses. No album could be complete without its ballad and X-RAY's comes in the form of "Damsel"; a nice quiet little ditty, although slightly unoriginal, it maintains class and style which make this band worth listening to.

Side two bursts into "Power" with a "Running With The Devil" style intro and some great solid drumming which is aided throughout this LP by the good production. The remainder of side two is basically in the vein of side one - tasty VH type guitar licks and good vocal harmonies. My favourite track is the album's closer "Last Show Time" from the delicate intro to the 'Dave Lee Roth' screams of 'Yeah' at the end, finishing off an excellent LP only missing a higher star mark due to use of English and Japanese mingled together, which in my eyes just doesn't work. Still, a finer offering than many a British release.

Kelv Hellrazer

OSTROGOTH

Ecstasy And Danger
(Mausoleum Records-Skull 8319)



This is OSTROGOTH's first full length album and their follow-up to their 4-track "Full Moons Eyes" release of last year. "Ecstasy And Danger" is pretty much the same as that first offering being none too brilliant, but then again not that bad.

"Stormbringer" is by far the stand-out track, having been recorded live (I think?) and delivered straight to the point-fast'n'heavy. "Queen of Desire", "A Bitch Again", "The New Generation" and the UFOish "Scream Out" are all worth a listen, while at the bottom end of the scale we have the title track, an instrumental entitled "Lord of Thunder" and the token ballad album closer in "Do It Right".

OSTROGOTH are hardly going to be making huge dents in the Metal World with this effort, but if you liked "Full Moon's Eyes", and I know that a lot of you did, then I'm sure you'll enjoy "Ecstasy And Danger".

BERNARD DOE

PANTERA

Metal Magic



After the first wave always comes the second. I am of course referring to the New Wave of American Metal currently taking place. In the beginning you had WILD DOGS, BITCH, CRYSYS and others, and now following close behind come SLAYER, HELSTAR, ANTHRAX and from the state of Texas, PANTERA, a lethal four-piece consisting of Terry Glaze on vocals/guitar, Darrell Abbott -guitar, Rex Rocker-bass and Vince Abbott, brother of Darrell on drums. Their debut LP "Metal Magic" (just dig that title!) is a fine entry into the Heavy Metal scene. They are not afraid to use melody, harmonies and keyboards, something that is missing in quite a few of the new bands (MANILLA ROAD take note), but they still have time to add stunning solos and HEAVY guitar work to their songs. "Ride My Rocket" is such a song, kicking off with the bass line straight out of KISS' "Detroit Rock City", it develops into a killer song. The LP of course begins with the now almost obligatory deep voice to strike terror into your hears. This is

old hat now and should be avoided.

"Latest Lover" is a good rocker with a fine chorus and some catchy soloing from Darrell, who also makes average songs like "Tell Me If You Want It" and "Biggest Part Of Me" sound good. The title track "Metal Magic" is an out and out stunner with a 100 mph riff and soaring vocals from Glaze. "Nothin' On But The Radio" the song they've recorded for MTV is catchy and should fare well amongst all the AOR they show on that channel, which can't be said for "Sad Lover" and "Rock Out" which are slayers (excuse the pun!) - grinding guitars and crushing rhythm work make these probably the stand out songs on the LP. This will probably be in my top twenty this year.

One word of warning, ignore the cover and buy the record.

STEVE HAMMONDS

MANILLA ROAD

Crystal Logic
(Roadster Records-MR 1003)



This is MANILLA ROAD's third offering to the metallic globe and is by far their best to date. I was none too impressed with their previous efforts "Invasion" and "Metal" but "Crystal Logic" at least shows promise for the future without exactly setting the world alight.

Unfortunately MANILLA ROAD suffer the same problem as BROCAS HELM (see "Into Battle" review) in sounding a little dated in style but let's not take away the band's musicianship which is quite excellent throughout, especially guitarist Mark Shelton's riffing and soloing, although I can't say I'm too struck on his rather casual vocal style, which doesn't really suit the music. It reminds me a little of Jim Dandy from BLACK OAK ARKANSAS. I much prefer his more aggressive approach as on "The Riddle Master" - one of the albums best cuts. Other noteworthy tracks are the heads down, no nonsense approach of "Necropolis", "Crystal Logic" and the epic ten minutes plus of "Dreams Of Eschaton" even if it does take a while to warm up from its acoustic intro, reminding me a little of WARLORD on their "Deliver Us" EP.

So a step in the right direction for MANILLA ROAD which will hopefully continue with their next album.

BERNARD DOE

DEMO-LITION

OVERKILL



This four-piece band from New York have been in existence since 1978 and play the hard, fast and aggressive power metal this is currently so popular with the global hardcore clan - although the band themselves like to use the term 'Blood Metal' to describe their particular form of mayhem.

Founding members DD Verni (bass) and 'Rat' Skates (drums) were part of New York's punk scene in the seventies, having previously been together in a band called LUBRICANTS - roots that obviously contribute to OVERKILL's raw, thrash 'n' bash approach. The band's line-up is completed by ex-DOA vocalist Bobby Blitz' Ellsworth and guitarist Bobby Gustafson who was formerly with the apparently aptly named DROPOUTS.

OVERKILL's demo "Power In

Black" contains 5 tracks of equally constructed mayhem. "Overkill", "The Beast Within", "There's No Tomorrow", "Death Riders" and their stage opener "Raise The Dead". Although at present there's nothing particularly significant in their music to make them stand out from countless other similar sounding combos, OVERKILL's high energized metal will no doubt appeal to the hordes of you fellow 'go for death' metal merchants out there.

A copy of "Power In Black" can be obtained by sending a cheque or International Money Order for \$7.00 payable to Lee J Kundrat. A selection of merchandise is also available. Write to:- OVERKILL, 29 Walton Ave, New Providence, NJ 07974, USA.

BERNARD DOE

HIGHLIGHT

HIGHLIGHT come from the same management stable as the excellent SYRON VANES and have a slightly similar sort of sound, though the production is more rougher.

HIGHLIGHT are a 3-piece comprised of three brothers who claim to be ancestors of 'The rawest viking in Scandinavia', one Sture Leufvenius.

Michael Leufvenius is a classically trained guitarist whilst Magnus plays bass and is also the vocalist and Brynwolf is the drummer.

Magnus has a voice similar to Ronnie Atkins of PRETTY MAIDS and HIGHLIGHT's four-track demo is pretty good stuff, definatly influenced by old Sture with titles like

"Rape and Plunder"!!

Whereas HIGHLIGHT aren't exactly going to set the world alight like their forefathers tried to do, they are certainly much better listening that HEAVY LOAD or Finland's RIFF RAFF, best cut on the demo is "Pilgrims" a hot piece of mayhemic slaughter.

On reflection. If HIGHLIGHT continue to write songs in the style of "Pilgrims" they could well be up there with the best of 'em. How many more Swedish HM is hidden away? MF is waiting for your tapes.

To obtain info and the demo write to: Ola Nilsson, Lasvagen 8, 223 67 Lund, Sweden. Prices are the same as SYRON VANES.

DAVE REYNOLDS

ABATTOIR

Hailing from Los Angeles, California come the highly recommended ABATTOIR, a 5-piece consisting of Rawl Preston (vocals), Robert (Danger) Wayne (drums), and founding members Mark Caro (lead guitar) Juan Garcien (second guitar) and Mel Sanchez (bass).

ABATTOIR have only been together for about a year but they've already appeared on "Metal Massacre 4" compilation and will soon be releasing their debut EP.

Musically ABATTOIR can be compared to the likes of JUDAS PRIEST and IRON MAIDEN with a touch of raw edged MOTORHEAD thrown in on top. Their demo contains two excellent fast paced metal numbers - "Vicious Attack" and "Screams From The Grave" which is a slightly superior version to the one that can be found on "MM 4".

ABATTOIR's EP will contain both demo tracks as well as "The Living And The Dead", "Hammer Of The Gods" and maybe one other track.

More info on the band can be obtained by sending a SAE/IRC to ABATTOIR, PO Box 3612, Alhambra, California 91803, USA.

BERNARD DOE



ABATTOIR'S Mark Caro

Pic David Baker

ARTILLERY

ARTILLERY are another of the increasing mass of Heavy Metal bands that are coming out of Denmark. This five-piece consisting of Per Onink(vocals), Jørgen Sandav and Michael Stytzer (guitars) Morten Stytzer (bass) and Carsten Nielsen(drums) were formed in 1982, and are certainly one of the heaviest Danish bands I've heard to date. Their material ranges from the METALLICA like speed metal of "Bitch" to the more slower but very heavy, early SABBATH style of "Day Of Doom" and "All For You". These latter two numbers are rather long drawn out affairs and I much prefer the more



adventurous "We Are The Dead". ARTILLERY's best track however is "Mind Of No Return" - raw energized metal all the way.

I can't see ARTILLERY making too much of an impact on the metal world. At the moment their music lacks any real class and the vocals are a severe weakness they need to overcome fairly rapidly. Still their demo's worth checking out if you're given half a chance, it will obviously appeal to all you hardcore freaks out there. For more info write to:- ARTILLERY, c/o Carsten Nielsen, Saven A4 1th, 2630 Tastrup, DENMARK.

KEN ANTHONY AND BERNARD DOE

CHAIN REACTION

The new breed of US influenced bands is finally hitting town, with TOKYO BLADE, HOLLAND and this group leading the way. You may recall METAL FORCES covered their first demo in issue two, well since then another has hit the mat at the Hammonds household and I'm glad to report it is on par with the previous one. CHAIN REACTION still retain their original line-up of John Riggs - guitar, Derek Hodd - vocals, Robbi Serrano-drums and Nick Pannier - bass, but missing from the tape is the other guitarist Nick Spaulding who was injured whilst the recording was in progress, which rather holds up the first number "Nightfall" as they really need two guitarists to fill out this fast, furious number. It definatly lacks that certain something to push it along. "Wicked" the second number

to me is a bit disappointing as it sees them leaning towards Satanic Metal, which doesn't suit their wham-bam style at all, this song being a rather tepid number not up to the standard you'd expect from a band of this obvious class, but a saving grace of "Wicked" is a stunning solo from John Riggs which picks up the song slightly.

The final song "Pool Of Fortune" has a pleasant acoustic opening which creates a nice atmosphere that is then shattered by a crushing solo which breaks into a superb riff and great song - a good effort to finish up on. CHAIN REACTION have got all the makings of a great band and should break through if they can continue to produce songs of the quality of these two demos, which put the BATTLE AXE's of this world to shame and shows a lot of the older



crew (or CRÜE, eh!) how to do something new and fresh.

The tape can be yours for £1.25 inc P&P from:- CHAIN REACTION, 15 Paradise Road, Henley-on-Thames, OXON RC9 1VA

STEVE HAMMONDS

HORIZON

Formed from the ashes of Dutch band SAVAGE, HORIZON also feature ex-PICTURE vocalist, Israeli-born Shmoulik Avigal. Jack Nobelen(guitar), Arthur Vanloon(drums) and Marc Vanreusel(bass) are the ex-SAVAGE men.

HORIZON'S demo contains five very European sounding hard rock cuts. I wouldn't class them as a metal band in the BODINE/PICTURE mould, more in the VANDENBERG style, tho' not as wimpy! "I Need Your Love" smacks of an unrefined VANDENBERG with Shmoulik's clear vocals much to the fore This guy is definatly missed

in the PICTURE ranks, he has one of the best voices in Euro-Metal next to PRETTY MAIDS main man Ronnie Atkins. "Rock 'n'Roll Mind" is a real gem, reminding one of LOUDNESS with its punchy bass and cutting guitar runs.

"Guardian Angel" comes off a little like the excellent EUROPE with a choppy guitar hook and mouthful of grit (or should that be a mouthful of Britt?!) Stewart-esque gruff voiced vocals from Avigal. HORIZON may not be too original but they're sure to become Holland's most successful band I'm sure of it.

"Star Girl" is the token slowie a-la VANDENBERG, sounding like a VANDENBERG outtake! Whilst "There's A Fire" burns like a VENOM roadie(?) with its fast pace and furious but melodic guitar riffs and solos. Watch the HORIZON!

DAVE REYNOLDS



HELLHAMMER

Yes, those lovable Swiss bastards are back again! Following in the footsteps of their world-wide acclaimed "Triumph Of Death" cassette comes a newie entitled "Satanic Rites".

There's been quite a few line-up changes since "T.O.D." - First to bite the dust was bass player and founding member Savage Damage because of his "lack of dedication and miserable singing". After going through three or four replacements including Grim Decapitator, HELLHAMMER's current demon of the deadly bass dose is none other than Slayed Necros, but for how long is anyone's guess. Somewhere along the line drummer Bloodhunter's banging of the wooden coffins came to a temporary end and in stepped Evoked Damnator only for Bloodhunter to return soon after under the name of Denial Fiend. Avid readers will be pleased to learn that HELLHAMMER's brainchild, Satanic Slaughter, is still

there on guitar and has also taken over the er... vocals!

So what about "Satanic Rites"? Well all I can say is this band are sure suckers for punishment. Although it doesn't quite reach the standards set by "Triumph Of Death" believe me this new offering isn't far short. Four of the tracks, "Reaper", "Triumph Of Death", "Crucifixion" and the classicly bad "Maniac" have all been regurgitated from the previous effort and are far superior which is disappointing as they are not half as amusing as the originals. Of the newer material the highlight has to be the catchy titled "The Third Of The Storms (Evoked Damnation)" which sounds like METALLICA's "Whiplash" being played by a bunch of three-year-olds.

Anyone who has had the pleasure of hearing HELLHAMMER will know of the bands distinctive style of totally out of tune heavy riffing

without a lead solo in sight. This is no more better heard than on "Messiah" an incredible opening number that emphasises just how fuckin' bad this band are.

The remaining fun for all the family tracks on show here are the early DAMNED sounding "Eurynomous" - the forgettable "Revelations Of Doom" and "Satanic Rites" - and "Buried And Forgotten" (I wish they were!) which is just plain crap.

Fortunately "Satanic Rites" is only available in a limited edition of 200 copies, but be warned HELLHAMMER are threatening to release their first vinyl product in the spring. METAL FORCES No. 4 will be giving details of the petition that is being organised to stop this barbaric event, but in the meantime abuse can be sent to:- HELLHAMMER, PO Box 12, CH-8309, Nurensdorf, SWITZERLAND

BERNARD DOE

SYRON VANES

Whoever it was who told the world that HM was dead I hope he got what he deserved. There are more metal acts springing up all over the globe than at any time before, nowhere more so than in Scandinavia. SYRON VANES are yet another name to be added to the list. Formed in Malmo in August 1982, by Andy Seymore(guitar) and Stephen Mavrock (drums) they possess an excellent set of NWOBHM influenced material and are sure to go far judging by the demo I've heard.

Initially the band (the second guitarist is Rimmy Wriker) had problems finding a suitable vocalist/bassist but they soon settled on ex-HIGH LEVEL man Rix Volin who gave SYRON VANES the proverbial kick-up-the-ass they needed.

The aforementioned demo is amazing. I was fully expecting the usual kind of rubbish from a NWOBHM type group, but to my mind they don't sound like anything to have come out of that dark, dank era, not even any of their influences (MAIDEN, PRIEST, SAXON, LEPPARD). SYRON VANES have a pretty original sound and a very clear crisp production.



"Suicide" opens in rather suitable 'Hells down let's go' Kami-Kazi fashion, sounding more American than European. There's a nice echo effect to Volin's vocals and some no nonsense drumming from Mavrock. The track definately gets the collective MF thumbs up!

I seem to have heard the intro to "Running Wild" somewhere before. It's one of those riffs that makes you swear you're familiar with it, but can't for the life of you remember where you've heard it. Sadly, "Running Wild" sounds a little too like the previous cut for my liking in the main part and treads little new

ground. Definately the weakest song on the tape.... I'm sure LOUDNESS could make something out of it though as could many other more experienced outfits, it's their type of song.

"No Mercy" is a slightly slower paced number and pisses all over the BULLET song of the same name. Wriker and Seymore work well together here, getting some nice breaks in and a bit of melody going a-la PRETTY MAIDS.

Finally, "(Metal) Forever" it's not as heavy as befits its title, but that's probably due to me getting the "Metal" wrong in the title!!! Upon listening it's "(I wanna live) Forever". Don't we all? There's some nice TRUST-like 'Beastie' noises in there (or is it Gene Simmons?!) Overall though I'd say that far and away "Suicide" shows where SYRON VANES are at. Apparently they have a track on a Swedish compilation LP, but I have no confirmation of this.

For more info on a highly promising Swedish Metal band contact SYRON VANES via their manager; Ola Nilsson, Lasvagen 8, 223 67 Lund, Sweden. The demo costs (inc p&p) 4 Dollars in the US, £3.00 in the UK or 10 Deutsch Marks.

DAVE REYNOLDS

GETHSEMANE

GETHSEMANE are a Goole based band and were formed in late 1979. The group started out when the members, Andy Bennett (guitars, vocals, bass pedals), Lee Maddison (bass, vocals, synth) and Rick Millward (drums, percussion, backing vocals) were at school and the set consisted of cover versions. Their own material gradually took over and in 1981, two tracks "No Sign Of Life" and "An Author In A Million" were recorded in a local studio. "No Sign Of Life" has a slight ZZ TOP feel to it and the other track is a fairly lengthy song consisting of a series of musical changes reminiscent of mid-seventies GOLDEN EARRING. Other tracks on the demo include "Gethsemane", about a person searching for Utopia and finding it not as expected. The song is slightly faster and contains some good lead guitar soloing.

"Potter Heigham" is an acoustic guitar instrumental and the final track "The Man Who Haunted Himself" is a slower song all about desire, loss and reunion.

All in all, the demo consists of mainly RUSH influenced acoustic songs - all are melodic yet powerful and deserve a larger than the present audience. At the time of writing Rick Millward has been replaced by Mark Dennis.

Contact address:-
GETHSEMANE C/O M. Dennis,
61 Ilkestone Avenue, Goole,
Humberside.

DOM ATKINSON

HERO



HERO were formerly known as COLD PIZZA who came into existence in 1981 and recorded two demos in 1982 before their name change last year.

This promising Copenhagen based band play melodic hard rock with a lot of power. Their latest demo contains 3 tracks of the highest standard, US influenced rock. The hard hitting "Murder" is the bands best cut, sounding like GAMMA at full throttle. "Angels Of The Cult" is a long medium paced rocker that contains some excellent twin leadwork from Johnny Thomas and Peter Fernando. While the commercial almost AOR sounding "You Are A Hero" would not be out of place on a FOREIGNER album.

HERO's full line-up reads:- Pete Stone (vocals), Rik Jensen (bass), Johnny Thomas (guitar/vocals), Peter Fernando (guitar/vocals) and Michael Fast (drums). They can be contacted by writing to:- HERO c/o Peter Fernando, Romdalsgade 10 II, 2300 Copenhagen 5, DENMARK.

KEN ANTHONY

DARK WIZARD

DARK WIZARD are a 4-piece band from Holland, with Berto Van Veen (vocals), Hans Pol (guitars), Kees Reinders (bass) and Tony White (drums).

The band have been in existence a little over two years and "Only A Coffin" is their fourth demo which is named after one of their stage props which has a zombie lying in a coffin who is awoken by, yes you've guessed it, the Dark Wizard. A classic case of Doom Metal if ever I heard one. Anyway onto the music.... the demo contains five cuts, best of which is the fast riffing, almost Boogie Metal (ala VARDIS) sounding "Paradise". "Trip Of Doom" and "Poisoned Whisky" are fairly average rockers, just doing enough to keep the listener reasonably happy if nothing else. On the other hand "Big Phanton" and "Mr Nice" are none too clever, taking a bit too long before picking up pace from a slow start and are not helped by Van Veen's sometimes rather erratic vocals.

Still, worth a listen if you get a change. DARK WIZARD have just signed to the ever expanding Mausoleum Records and should have a 12" EP out soon. In the meantime if you would like to obtain a copy of "Only A Coffin" then you can do so by sending £2.00 or \$4.00 to Bert Jansen, Julianstraat 82, 7681 AR Vroomshoop, HOLLAND.

BERNARD DOE AND KEN ANTHONY

SAINTLY SINNER

While many demo tapes come and go, there are very few which I feel should stay. One of these tapes, however, is SAINTLY SINNER from New York. These four metal maniacs from Mount Vernon definately have both the guts and drive it takes to one day be a band to be reckoned with.

SAINTLY SINNER is made up of four crazies who are not afraid to bang their heads. Their demo consists of two self-financed songs. The first, "Egyptian Eyes", is not only fast and heavy, but has the erieness that is the tombs of

Egypt. The next song "The Tower", is another killer that doesn't sacrifice heavyness for melodiousness.

This demo does lack production which would improve the sound greatly, but one listen will have you singing these tunes in your sleep. Given time and polish, this group will make its mark. Watch out, these boys are no imitation headbangers!! Contact:- SAINTLY SINNER c/o Torrid Records, PO Box 183-H, Scarsdale, NY 10583 USA.

TODD GORION



ANY BANDS WISHING TO BE INCLUDED IN DEMOLITION SHOULD SEND TAPE, PHOTO AND FULL BAND BIOGRAPHY TO:- METAL FORCES - DEMOLITION, 17 LIVINGSTONE LINK, CHELLS, STEVENAGE, HERTS., SG2 OEP, ENGLAND. ALSO IF DEMO IS AVAILABLE COMMERCIALY, PLEASE GIVE RELEVANT DETAILS.

LORD OF THE SNAKES

Steve Price talks to Whitesnakes Jon Lord

Have you ever noticed how some of the world's most successful bands get persistently "slagged off" in the music press. Occasionally this "Hey boys let's have a go at XXXX" reaches depths unknown and becomes what one might call "gutter press" - in other words it becomes obscene. One such case recently was Garry Bushell's review (if one can call it that) in SOUNDS of Whitesnake's new album, SLIDE IT IN, which, apart from saying little about the product, was full of defamatory remarks about David Coverdale.

Now, I'm not suggesting that this METAL FORCES is perfect because like all mags we criticize, but I would like to think that when we give critical comment it's constructive - not destructive. No band deserves that kind of treatment - EVER!

It just so happens that Bushell's article was published the day before my meeting with the person who is the focus of this piece - Whitesnake's JON LORD. Great Ammo - Yeah! No, in fact I felt ashamed having to bring it up.

The Commando's aboard HMS Whitesnake have been subject to constant flak from the press for the last year or so but Jon's reaction was definitely much calmer than I expected.

Of the album review Jon simply said "I don't think he likes it, in fact I don't think he likes David. I do think the Guy should have reviewed the album and shouldn't have reviewed his personal feelings for members of the band" and on the general attitude of the press "I suppose it's the usual thing. When you start the press say "They're great they're going to make it", once you've made it they say, for a while "We told you so" and then, they can't keep being nice because it's boring so they start having a go. But in the end it's the fans that count and as long as people keep coming to see us we can't be that bad"

One of the things that the press did latch on to last year was the anonymous comment in the gossip columns "suggesting" that Snake had cut the PA for the support bands at Donnington. "I just don't know how that one started" said Jon "Everyone got exactly the same front PA as we had. There wasn't a Harwell PA cabinet left anywhere in the country. The only thing we kept for ourselves was the Quad towers that we used as a special effect. When we played Donnington supporting AC/DC we did only get half the PA and we agreed that when we did the gig we wouldn't do any of that"

I seem to recall that the supports at Donnington were there at Snake's request so it would seem a bit deft to sabotage the acts that you wanted on the bill. Mind you, I suppose if Snake had given everyone Quad sound some bright-eyed pen man would have asked why everyone didn't get Floodlighting Helicopters (even if it was daylight for most of the gig).

However, on to more pleasant subjects like Jon's own feeling for SLIDE IT IN. "I'm pleased with it, I think it's back in the right direction. We drifted a bit on Saints 'n' Sinners but this one's got a good sound to it. We've never really managed to get our live sound on to our albums but this one's the nearest yet"

Another of the Snakes recent habits has been personnel changes which resulted in John Sykes (ex Lizzy and Tygers...) replacing Micky Moody and the re-emergence of the much underrated Neil Murray on Bass. The obvious question here is will there now

be stability in the line-up? "I don't see why not. We've had a number of problems in the last couple of years, for which I don't blame any particular individual, but there is a good atmosphere in the band now. John (Sykes) is very keen and I'm really looking forward to playing with him and, of course, things will start happening very soon"

They will indeed, with a full blooded UK Tour coming up, followed by Europe, Japan and eventually the US of A. "This time things will be a lot different - for the first time in about 3 years we've got a completely new stage set with a lot more new numbers. We've also hired a Production Manager for the first time so every thing will be well organised and I'm really looking forward to Cozy's new Solo because if you thought the last one was unbeatable well, you're wrong!"

Whilst the Snakes have been successful almost everywhere from here to eternity the one place that seems to have eluded them is that big block of land in the Northern Hemisphere called the USA. "Yes I know, but I think we're going to crack that this year, I can feel it in my bones. God! it's about time isn't it, I mean, everyone else and his mother have done it haven't they? In the past though it's been the same old problem in that we've never had a record company that understands us. I know that sounds like the same old whinge but it's true. The enthusiasm has always been there and the amount of airplay we've had has been fantastic but the records were never available in the shops when they should've been. United Artists went and got themselves taken over and then we had that Mirage deal which looked really good but it didn't work out. With Geffen 1984 will be the year"

Apart from Jon's Whitesnake and unforgettable Deep Purple careers (plus a not so successful time with PAL) he has quite a record ('scuse the pun) of quality Solo and Joint Venture albums to his credit. Whilst none of them have been in the Total Destruction Heavy Metal Vein they have all been good Rock/Classical Rock platters with the ageless Sarabande being nothing short of BRILLIANT. Can we expect anything else soon? "I've got permission to do another Solo album anytime I like but it's really a question of when. We're touring through most of 1984 so maybe at the end of the year - I don't know. I've got most of the ideas worked out and I know what I want to do - something with just Keyboards, Bass and Drums. I don't particularly want to do an album of songs again so it will probably be instrumentals. It might even contain some of the effects of Sarabande but with me doing them on Keyboards rather than a full orchestra"

You'd think that after about 15 years at the top of the music business Jon would want to have break when he's not touring but no, he seems as keen as ever. Keen to keep Whitesnake on the road of success and keen to KEEP himself on top. Don't forget Jon's been voted No.1 Keyboard Player in KERRANG! in every poll they've had but he's determined not to become complacent.

As for HMS Whitesnake I think they've got a fine album in "Slide It In" and without a doubt it's the best yet. Time will tell as to whether or not they conquer America but Jon may well be right and 1984 could well be the year of the Whitesnake Commando. We wish them well.

PENBANGERS

HI! I'M an 18-Year-Old Metal Fiend. I go mad when I hear Savatage, Loudness, Megadeth, Anthrax, Queensryche, Manowar, Plasmatics, Cities, Anvil, Fate, Rods, Metallica, TT Quick & Crue. My (not so secret) loves are: Metal (of course), leather and long-haired men! If this applies to you, what the **** are you waiting for? Write to me now! Love & Spikes Metal Maria, 2 Rec St, Old Bridge, New Jersey, 08857 USA.

21-Year-Old male into Great White, Helstar, Legs Diamond, Queensryche, Kix and Pretty Maids. Would like to write to anyone with similar tastes. Write to: Dave Shaw, 8 Green Moor Link, Winchmore Hill, London N21 2ND, ENGLAND.

I'VE got Heavy Metal Music in my blood and I'd like to get it to any other Heavy Metal Maniacs as fast as I could. Into Metallica, Anvil, Rods, Exciter, Fate - I could go on forever. There is no such thing as too heavy or too loud!!! Looking for any fellow headbangers to trade metal mayhem with in other states or countries. Bang That Head That Doesn't Bang. Christine Huttemann (18), 2409 4th Ave., Toms River, NJ 08753 USA.

I'M a 23-year-old Headbanger from Holland who wants people from all over the world to write, swap tapes, albums, videos, mags etc. I'm into Jaguar, Maiden, Metallica, Slayer, Fate and lots more. Write to: Nico Wobben, Ruysbaelstraat 40, 6415 TZ Heerlen, HOLLAND.

13-Year-Old Metal Maniac seeks other maniacs who are possessed by the sounds of metallic death. I'm into Hawaii, Metallica, Slayer, Exciter, Loudness, Acid, Helstar etc. Write to: Mark Dale, 509 University Ave, Suite 404, Honolulu, Hawaii 96826 USA.

18-Year-Old Swedish female would like to get in touch with Metal Maniacs all around the world, willing to trade tapes, photos, info etc as well as general correspondence. I'm into Crue, Wasp, Metallica, Accept, Priest, Fate, Maiden and LOTS more. Especially interested in all the great new US Metal bands. Lena Graaf, Pl 5635, 780 69 Sorsjon, SWEDEN.

HEAVY Metal Video collector is looking for footage on Ulrich Roth, Budgie, Bodine, Michael Schenker, Robin Trower, Tredegar, Lita Ford, Loudness, Yngwie Malmsteen, Frank Marino, Gary Moore, BB Rock, Snowmen, Samson, Scorpions, Warning etc. Also I am looking for good contacts in Japan and Canada. I have much rare footage for trade. Your list gets mine. Write to: Joe Romagnola, Box 206, Hamlin, New York, 14464, USA.

AUSSIE Biker/Satanist/Headbanger wants to correspond with other metal merchants that are into: Venom, Fate, Angelwitch, Sorcery, Metallica and all other real metal. Occultists and Bikers also welcome. I also collect live tapes, demos and videos - Satan, 5 Fern Street, Leura, 2718, NSW, AUSTRALIA.

I am a big Heavy Metal Maniac. I'm heavily into Priest, Accept, Anvil, Sabbath, Fate, Thin Lizzy, Loudness, Tygers of Pan Tang, Sweet Savage, Raven, Angelwitch, Malice, Exciter, Metallica and anything else that is Heavy Metal/Hard Rock. I am interested in trading or buying live tapes, demos, pictures, buttons, pins etc. I would like to correspond with anyone, anywhere in the world. Write to: Jim Powell, 102 N. Longcross Rd, Linthicum MD 21090 USA.

I'M a 17-year-old, crazy French headbanger. I would like to trade seriously live and demo tapes. I'm into Metallica, Death Dealer, Anthrax, Slayer, Malice, Abbatoir, H-Bomb and many, many more... Write to:- Marc Festinger, 255 Boulevard St. Denis, 92 400 Courbevoie, FRANCE

21-Year-Old HM/HR fanatic looking for Penpals into Angel, Black'n'Blue, Legs Diamond, TKO, Metallica, Spys, Balance, Nightranger, Zon, Airborne etc to trade tapes. Martin Barrett, 74/B Portland Road, Edgbaston, Birmingham 16, ENGLAND.

I Would like to hear from other Heavy Metal Maniac's from everywhere, to trade live and demo tapes; WASP, Quiet Riot, Overdrive, Fate, Crue! Send list to:- John Viola, 373 Cliff St. Apt No.2, Fairview, NJ 07022, USA.

METAL Fiend into Oz, Accept, Exciter, Savage, Ostrogoth, Satan, H-Bomb, Slayer, Fate, Insane, Witchkiller, Anthrax, Overdrive, Trance, Warlock, Pretty Maids, wants to trade tapes and 'banging metal info. I'm 22 and collect merchandise, posters and photos on Accept. Wayne Archibald, 1724 Maxwell St., Jonquiere, Quebec, G7S 3J6, CANADA.

FEMALE Metal Head seeks penpals from anywhere (ie England) favs are: Maiden, Accept, Crue etc. Please write: Dawn Bauaro, 44 Avery St, Milford, Ct 06460 USA.

SEND LETTERS TO:

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PENBANGERS

POLL RESULTS '83

GUITARIST

1. KIRK HAMMETT (METALLICA)
2. EDDIE VAN HALEN (VAN HALEN)
3. YNGWIE MALMSTEEN (ALCATRAZ)
4. Ritchie Blackmore (Rainbow)
5. Akira Takasaki (Loudness)
6. Michael Schenker (MSG)
7. Gary Moore
8. Jake Lee Williams (Ozzy)
9. Vivian Campbell (Dio)
10. Randy Rhodes

BASSIST

1. STEVE HARRIS (IRON MAIDEN)
2. LEMMY (MOTORHEAD)
3. RUDY SZARSO (QUIET RIOT)
4. Gene Simmons (Kiss)
5. Joey De Maio (Manowar)
6. Billy Sheehan (Talas)
7. Cliff Burton (Metallica)
8. Neil Murray (Whitesnake)
9. John Gallagher (Raven)
10. Phil Lynott (Thin Lizzy)

DRUMMER

1. ROBB REINER (ANVIL)
2. COZY POWELL (WHITESNAKE)
3. ERIC CARR (KISS)
4. Lars Ulrich (Metallica)
5. Ian Paice (Gary Moore)
6. Clive Burr (Clive Burr's Escape)
7. Frankie Banalli (Quiet Riot)
8. Dan Beehler (Exciter)
9. Tommy Aldridge (Ozzy)
10. Rob Wacko Hunter (Raven)

MALE VOCALIST

1. RONNIE JAMES DIO (DIO)
2. KING DIAMOND (MERCYFUL FATE)
3. BRUCE DICKENSON (IRON MAIDEN)
4. David Coverdale (Whitesnake)
5. Dee Snider (Twisted Sister)
6. Rob Halford (Judas Priest)
7. Paul Stanley (Kiss)
8. Ozzy Osbourne
9. Geoff Tate (Queensryche)
10. Eric Adams (Manowar)

FEMALE VOCALIST

1. PAT BENATAR
2. JODY TURNER (ROCK GODDESS)
3. DARBY MILLS (HEADPINS)
4. Betsy (Bitch)
5. Ann Boleyn (Hellion)
6. Lee Aaron
7. Kelly Johnson (Girlschool)
8. Kate (Acid)
9. Lita Ford
10. Ann Wilson (Heart)

BAND

1. METALLICA
2. DIO
3. IRON MAIDEN
4. Kiss
5. Twisted Sister
6. Accept
7. Mercyful Fate
8. Rainbow
9. Judas Priest
10. Slayer

MAJOR SUCCESS IN 1984

1. PRETTY MAIDS
2. QUEENSRYCHE
3. METALLICA
4. Dio
5. Mercyful Fate
6. Venom
7. Quiet Riot
8. Motley Crue
9. Twisted Sister
10. Alcatraz

MOST RIDICULOUS THING IN HEAVY METAL

1. OZZY OSBOURNE
2. KERRANG
3. DAVE CONSTABLE
4. Motley Crue
5. Def Leppard
6. King Diamond/M.Fate
7. Kiss
8. Manowar
9. Quiet Riot
10. Wrathchild

ALBUM

1. "KILL 'EM ALL" - METALLICA
2. "HOLY DIVER" - DIO
3. "MELISSA" - MERCYFUL FATE
4. "Lick It Up" - Kiss
5. "Piece Of Mind" - Iron Maiden
6. "Heavy Metal Maniac" - Exciter
7. "Pretty Maids" - Pretty Maids
8. "You Can't Stop Rock'n'Roll" - Twisted Sister
9. "Show No Mercy" - Slayer
10. "Shout At The Devil" - Motley Crue

SINGLE

1. "QUEENSRYCHE" EP - QUEENSRYCHE
2. "BARK AT THE MOON" - OZZY OSBOURNE
3. "LICK IT UP" - KISS
4. "Acid Queen"/"Die Hard" - Venom
5. "Rainbow In The Park" - Dio
6. "City Beneath The Surface" - Avatar
7. "Soldiers Of Metal" - Anthrax
8. "The Trooper" - Iron Maiden
9. "Holy Diver" - Dio
10. "I Am, I'm Me" - Twisted Sister

DEMO

1. HELSTAR (US)
2. PRETTY MAIDS (DANISH) - "HEAVY METAL"
3. HELLION (US)
4. Anthrax (US)
5. Zoetrope (US) - "Metal Log 1"
6. TKO (US) - "In Your Face"
7. Armored Saint (US)
8. Witchslayer (US)
9. Running Wild (Germany)
10. Black'n'Blue (US)

KEYBOARDIST

1. DON AIREY (OZZY)
2. JON LORD (WHITESNAKE)
3. TONY CAREY (PLANET P)
4. Darren Wharton (Thin Lizzy)
5. Johnathan Cain (Journey)
6. Paul Raymond
7. Ken Hensley (Blackfoot)
8. Alan Owen (Pretty Maids)
9. Geddy Lee (Rush)
10. Alan Fitzgerald (Night-ranger)

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